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CENTRAL ITALY

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CENTRAL ITALY

AND

ROME

MONEY-TABLE.

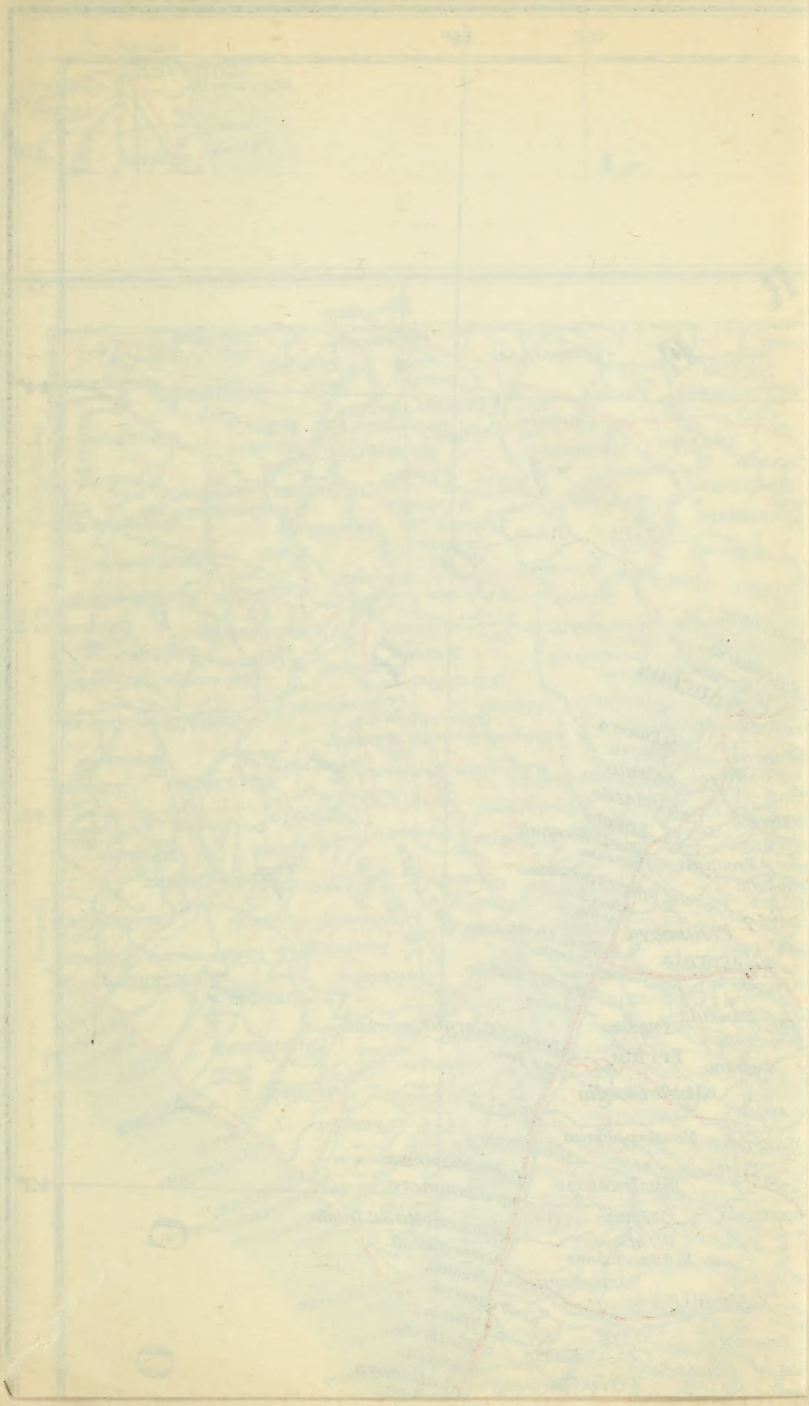
(Comp. p. ix.)

Approximate Equivalents.

Italian.		American.		English.			German.		Austrian.	
Lire.	*Cent.*	*Doll.*	*Cts.*	*L.*	*S.*	*D.*	*Mk.*	*Pfg.*	*K.*	*h.*
—	5	—	1	—	—	1/2	—	4	—	12
—	25	—	5	—	—	2 1/2	—	20	—	24
—	50	—	10	—	—	5	—	40	—	48
—	75	—	15	—	—	7 1/4	—	60	—	72
1	—	—	20	—	—	9 3/4	—	80	—	96
2	—	—	40	—	1	7 1/4	1	60	1	92
3	—	—	60	—	2	5	2	40	2	88
4	—	—	80	—	3	2 1/2	3	20	3	84
5	—	1	—	—	4	—	4	—	4	30
6	—	1	20	—	4	9 3/4	4	80	5	76
7	—	1	40	—	5	7 1/2	5	60	6	72
8	—	1	60	—	6	5	6	40	7	68
9	—	1	80	—	7	2 1/2	7	20	8	64
10	—	2	—	—	8	—	8	—	9	60
11	—	2	20	—	8	9 3/4	8	80	10	56
12	—	2	40	—	9	7 1/2	9	60	11	52
13	—	2	60	—	10	5	10	40	12	48
14	—	2	80	—	11	2 1/2	11	20	13	44
15	—	3	—	—	12	—	12	—	14	40
16	—	3	20	—	12	9 3/4	12	80	15	36
17	—	3	40	—	13	7 1/2	13	60	16	32
18	—	3	60	—	14	5	14	40	17	28
19	—	3	80	—	15	2 1/2	15	20	18	24
20	—	4	—	—	16	—	16	—	19	20
25	—	5	—	1	—	—	20	—	24	—
100	—	20	—	4	—	—	80	—	96	—

Distances. Italy, like most of the other European states, has adopted the French metric system. One kilomètre is equal to 0.61138, or nearly 5/8ths, of an English mile (8 kil. = 5 M.).

The Italian railway-time is that of Central Europe. In official dealings the old fashioned way of reckoning the hours from 1 to 24 has again been introduced. Thus, *alle tredici* is 1 p.m., *alle venti* 8 p.m., etc.



EMILIA
MARE ADRIATICO
MARE TIRRENO
TOSCANA
UMBRIA
MARCHE
ABRUZZI
LAZIO
ARCIPELAGO TOSCANO
Parma
Bologna
Ravenna
Rimini
Pistoia
Viareggio
Pisa
FIRENZE
Livorno
Ancona
Gubbio
Perugia
Assisi
Orvieto
Civitavecchia
ROMA
Velletri
Tivoli
Subiaco
Frosinone
Gaeta
Terracina
Napoli
I. d'Elba
I. Pianosa
I. Giglio
I. Montecristo
Portoferraio
Gran Sasso d'Italia
Teramo
Aquila
Civitella
Rieti
Terni
Narni
Spoleto
Foligno
Fabriano
Jesi
Loreto
Macerata
Fermo
Ascoli
Pescara
Chieti
Sulmona
Avezzano
Tagliacozzo
Tarquinia
Corneto
Viterbo
Bolsena
Orbetello
Grosseto
Massa Marittima
Volterra
Siena
Arezzo
Cortona
Montepulciano
Chiusi
Castiglione
Cecina
Piombino
Rosignano
Livorno
Pisa
Lucca
Pistoia
Prato
Pontremoli
Carrara
Massa
Sarzana
Castelnuovo
Barga
Modena
Reggio
Carpi
Mirandola
Ferrara
Comacchio
Cesena
Forlì
Faenza
Imola
Bologna
Porretta
Vergato
Sasso
Castel S. Pietro
Budrio
Argenta
Portomaggiore
Cento
Pieve di Cento
Lugo
Ravenna
Cervia
Cesenatico
Savignano
Rubicone
Sogliano
Cesena
Forlì
Meldola
Predappio
Dovadola
Rocca S. Casciano
Tredozio
Modigliana
Marradi
Firenzuola
Scarperia
Borgo S. Lorenzo
Vicchio
Dicomano
Pontassieve
Rufina
Pelago
Figline
Incisa
Reggello
Montevarchi
Terranuova
Bucine
Castelfranco
Cascina
Empoli
Fucecchio
Montelupo
Signa
Lastra a Signa
Prato
Poggio a Caiano
Quarrata
Agliana
Pistoia
Serravalle
Monsummano
Montecatini
Pescia
Uzzano
Buggiano
Chiesina
Lamporecchio
Larciano
Lamporecchio
Vinci
Cerreto Guidi
Fucecchio
Castelfranco
Santa Croce
Castelnuovo
Pontedera
Ponsacco
Cascina
Pisa
Vecchiano
Migliarino
Viareggio
Torre del Lago
Massarosa
Camaiore
Lido di Camaiore
Pietrasanta
Seravezza
Stazzema
Forte dei Marmi
Carrara
Avenza
Marina di Carrara
Massa
Montignoso
Pontremoli
Filattiera
Bagnone
Licciana
Aulla
Fivizzano
Casola
Minucciano
Castelnuovo
Barga
Coreglia
Gallicano
Bagni di Lucca
Borgo a Mozzano
Ponte a Serraglio
Lucca
Capannori
Porcari
Altopascio
Montecarlo
Villa Basilica
Pescia
Uzzano
Buggiano
Chiesina
Monsummano
Montecatini
Serravalle
Quarrata
Agliana
Pistoia
Prato
Poggio a Caiano
Signa
Lastra a Signa
Scandicci
Impruneta
Bagno a Ripoli
Rignano
Pelago
Rufina
Pontassieve
Dicomano
Vicchio
Borgo S. Lorenzo
Scarperia
Firenzuola
Marradi
Tredozio
Modigliana
Rocca S. Casciano
Dovadola
Predappio
Forlì
Forlimpopoli
Bertinoro
Cesena
Savignano
Cesenatico
Gatteo
Sogliano
Rubicone
Gambettola
Longiano
Roncofreddo
Mercato Saraceno
Sarsina
Bagno di Romagna
Verghereto
Pieve S. Stefano
Caprese
Anghiari
Sansepolcro
Città di Castello
Umbertide
Pietralunga
Gubbio
Scheggia
Cagli
Pergola
Fossombrone
Fano
Pesaro
Urbino
Mercatello
Sestino
Badia Tedalda
Arezzo
Subbiano
Capolona
Castiglion Fiorentino
Cortona
Foiano
Lucignano
Sinalunga
Torrita
Montepulciano
Chianciano
Chiusi
Sarteano
Cetona
Castiglione
Montalcino
Abbadia S. Salvatore
Radicofani
Pienza
Montepulciano
Asciano
Buonconvento
Monteriggioni
Colle
Poggibonsi
Staggia
Castellina
Radda
Gaiole
Castelnuovo Berardenga
Siena
Monteroni
Sovicille
Chiusdino
Monticiano
Roccastrada
Paganico
Sassofortino
Batignano
Montemassi
Scarlino
Follonica
Massa Marittima
Prata
Gavorrano
Grosseto
Castiglione della Pescaia
Roccatederighi
Orbetello
Talamone
Monte Argentario
Porto S. Stefano
Porto Ercole
Capalbio
Magliano
Manciano
Pitigliano
Sorano
Castell'Azzara
Arcidosso
Santa Fiora
Semproniano
Saturnia
Scansano
Montiano
Roccalbegna
Castel del Piano
Seggiano
Vivo d'Orcia
Montalcino
Torrenieri
Sant'Angelo in Colle
Montepulciano
Pienza
Asciano
Buonconvento
Monteroni
Sovicille
Monteriggioni
Colle
Poggibonsi
Staggia
Castellina
Radda
Gaiole
Castelnuovo Berardenga
Siena

CENTRAL ITALY AND ROME

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

With 19 Maps, 55 Plans and Views, and the Arms of the Popes since 1417

Fifteenth Revised Edition

LEIPZIG: KARL BAEDEKER, PUBLISHER
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1909

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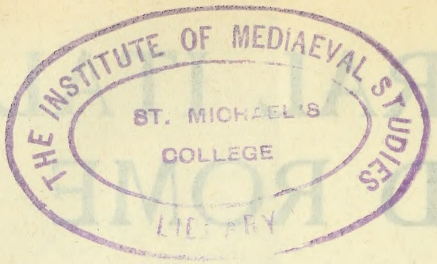

MAR 2 4 1944

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

Made and Printed in Germany.

PREFACE.

The objects of the Handbook for Central Italy and Rome are to supply the traveller with some information regarding the culture and art of the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, save the traveller many a trial of temper; for probably nowhere in Europe is the patience more severely taxed than in some parts of Italy.

The fifteenth edition of Central Italy and Rome, like its predecessors, has been carefully revised and brought up to date. The Handbook is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

The Maps and Plans, on which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller. They have all been carefully revised and brought up to date, while the maps of Elba and the environs of Siena, Montepulciano, San Gimignano, and Urbino, together with the plans of these towns, appear in this edition for the first time. The large *Plan of Rome* (scale 1 : 11,400), in the Appendix, is divided into three sections with a view to obviate the necessity of unfolding a large sheet of paper at every consultation, and its use will be further facilitated by reference to the small clue-plan (scale 1 : 33,000).

Heights are given in the text in English feet, on the maps in mètres (1 Engl. ft. = 0,3048 mètre; 1 mètre = 3,281 ft., or ca. 3 ft. $3^1/_3$ in.). Distances are given in English miles (comp. p. ii).

Hotels (comp. p. xvii). Besides the modern palatial and expensive establishments, the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe to be provided with the comforts and conveniences expected in an up-to-date establish-

ment, and also to be well-managed and with a reasonable scale of charges. Houses of a more modest character, when good of their class, are described as 'good' or 'very fair'. At the same time the Editor does not doubt that comfortable quarters are to be obtained at houses both of the first and second class that he has not recommended or even mentioned. The constant changes in the ownership and management of hotels, the varying tastes and requirements of travellers, even the different seasons at which tours are made, render an unconditional verdict quite impossible. Although changes frequently take place, and prices generally have an upward tendency, the average charges stated in the Handbook will enable the traveller to form a fair estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

M. = Engl. mile.
ft. = Engl. foot.
kil. = kilomètre.
kg. = kilogramme.
hr. = hour.
min. = minute.
Alb. = Albergo (hotel).
Tratt. = Trattoria (restaurant).
omn. = omnibus.
carr. = carriage.
N. = north, northern.
S. = south, etc. Also, supper.
E. = east, etc.
W. = west, etc.
R. = room. Also, route.
B. = breakfast.
L., or déj. = luncheon (déjeuner).
D. = dinner.
rfmts. = refreshments.
pens. = pension (*i.e.* board and lodging).
fr. = franc (Ital. lira).
c. = centime (Ital. centesimo).
ca. = circa (about).
comp. = compare.
capp. = cappella (chapel).

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles before the principal places on railway-routes and highroads indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

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'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'

BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy need not exceed that incurred in other frequented parts of the Continent. The average expenditure of a single traveller may be estimated at 20-25 francs per day, or at 15-20 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narower limits. Those who travel as members of a party also effect a considerable saving. When ladies are of the party the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc *(lira* or *franco)* contains 100 *centesimi;* 1 fr. 25 c. = 1 *s.* (comp. the money-table at p. ii). In copper *(bronzo* or *rame)* there are coins of 1, 2, 5, and 10 centesimi, in nickel pieces

of 20 and 25 c., in silver pieces of 1, 2, and 5 fr., and in gold pieces of 10, 20, 50, and 100 fr. Gold coins are, however, seldom met with, their place being taken by *Biglietti di Stato* (treasury-notes) for 5, 10, and 25 fr., the banknotes of the *Banca d'Italia*, and the new notes of the *Banco di Napoli* and the *Banco di Sicilia* (stamped with a profile head of Italia in red). In consequence of the favourable financial condition of the country these notes are all at par, but other notes should be refused. In addition to the gold of the so-called Latin Monetary League (Italy, France, Switzerland, Belgium, and Greece), the gold coins of Great Britain (see below), Austria, Hungary, Russia, Roumania, Servia, and Monaco are also taken at their face value. The silver five-franc pieces (scudi) of the Latin Monetary League, and those of the former small Italian states (with the exception of the Papal States and the Duchy of Lucca), also circulate at their full value. The only other current silver coins are Italian coins since 1863, French coins since 1864, Belgian and Swiss coins since 1866, Greek coins since 1867, and those of the Republic of San Marino since 1898. The only legal coins in copper and nickel are those of Italy itself and of San Marino (since 1864). Obsolete and worn coins are frequently offered to strangers at shops and inns and even at railway ticket-offices. — A piece of 5 c. is called a *soldo*, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci soldi* = 50 c., *dodici soldi* = 60 c., etc.).

Best Money for the Tour. *Circular Notes* or *Letters of Credit*, issued by the principal English and American banks, and the *Travellers' Cheques* issued by the great American express companies are the most convenient medium for the transport of large sums and realize the most favourable exchange. English and German banknotes also realize their nominal equivalents in the principal towns. *Sovereigns* are received at the full value (about 25 fr.) by the principal hotel-keepers. In remote districts, however, all foreign money is refused.

Exchange. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's (*'cambiavaluta'*). Those money-changers who publicly exhibit a list of the current rates of exchange are the most satisfactory. The traveller should always be provided with an abundant supply of silver and small notes, as it is often difficult to change notes of large amount. It is advisable to carry also 1-1½ fr. in copper (comp. p. xiii) in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 40*l.*, are granted by the British Post Office at the following rates: not exceeding 1*l.*, 4*d.*; 6*l.*, 1*s.*; 10*l.*, 1*s.* 6*d.*; 20*l.*, 2*s.* 9*d.*; 40*l.*, 5*s.* 3*d.* These are payable at the rate of 25 fr. 20 c. per 1*l.* The identity of the receiver must

be guaranteed by two well-known residents or by an exhibition of the passport. The charge for money-orders granted in Italy and payable in Great Britain is 40 c. per 1*l.* sterling. *Telegraph Money Orders* are allowed for certain places in Italy only.

II. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, *i. e.* considerably more than the ordinary charges. French is very useful, and it may suffice for Rome; but for those who desire the utmost possible freedom, combined with the lowest possible expenditure, a slight acquaintance with the language of the country is indispensable.† — Those who spend any time in Rome are recommended to take Italian lessons; teachers may be heard of at the booksellers'.

III. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful, as, for example, in obtaining the delivery of registered letters and money orders (comp. p. xxv). The countenance and help of the British and American consuls can, of course, be extended to those persons only who can prove their nationality. Cyclists and motorists (comp. xvii) should always carry passports.

Passports may be obtained in England direct from the *Foreign Office* (fee 2*s.*), or through *C. Smith & Sons*, 23 Craven St., Charing Cross (charge 4*s.*, including agent's fee), *Buss*, 4 Adelaide Street, Strand (fee 4*s.*), *Thomas Cook and Son*, Ludgate Circus (3*s.* 6*d.*), or *Henry Blacklock & Co.* ('Bradshaw's Guides'), 59 Fleet St. (5*s.*). — In the United States applications for passports should be made to the *Passports Bureau*, State Department, Washington, D.C.

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† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a, e, i, o, u* are pronounced ah, a (as in *fate*), ee, o, oo. *H* is silent *(ho,* I have, is pronounced *o); gu* and *qu* are pronounced like gw and kw (not as in French). — In addressing persons of the educated classes 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc.

The cardinal numbers from 1-20 are as follows: *uno (un, un trédici tre, quattro, cinque, sei, sette, otto, nove, dieci, undici, dódici,a), due,, quattórdici, quíndici, sédici, diciasétte, diciótto, dicianóve, venti;* 30, *trenta;* 40, *quaranta;* 50, *cinquanta;* 60, *sessanta;* 70, *settanta;* 80, *ottanta;* 90, *novanta;* 100, *cento;* 1000, *mille.*

Custom House. The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars (only eight pass free), playing cards, and matches are the articles chiefly sought for. The duty on tobacco amounts to about 10 fr. per lb. (26 fr. per kg.). Weapons of all kinds are liable to confiscation (see p. xiii). Custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. In most Italian towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is passed at the barriers *(limite daziario)* on a simple declaration that it contains no such articles.

Luggage. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person. If the traveller is obliged to forward it, he should employ a trustworthy agent at the frontier and send him the keys. Comp. p. xvi.

IV. Season and Plan of Tour.

Season. The best time for a tour in Central Italy is spring, from the end of March to the end of May, or autumn, from the end of September to the middle of November. In summer the scenery is indeed in perfection and the long days are hailed with satisfaction by the enterprising traveller; but he will soon experience the enervating effects, both on body and on mind, of the protracted heat. The winter-months had better be devoted to *Rome*, where rainy days may be spent in visiting the rich collections of art and antiquities. Of the other towns described in the present volume the next in importance are *Siena* and *Perugia*, both of which afford good summer-quarters owing to their elevated situations. Two other places of great interest are *Orvieto* and *Assisi*, a short visit to which should not be omitted. *Arezzo*, *Cortona*, *Spoleto*, *Terni*, with its imposing waterfalls, and *Chiusi* and *Corneto*, with their Etruscan antiquities, are also interesting points, situated near the railway. *Volterra*, *San Gimignano*, *Montepulciano*, *Viterbo*, and *Gubbio*, though less conveniently situated, are also well worthy of a visit. With regard to the towns lying on the coast of the Adriatic, comp. pp. 119 et seq. The farther the traveller diverges from the beaten track, the more he will learn of the characteristics of this delightful country.

V. Intercourse with Italians. Gratuities. Guides. Public Safety. Begging.

Travellers who have some slight knowledge of the language and some capacity for adapting themselves to the customs of the country run comparatively little risk of extortion, if they take the precaution of arranging prices beforehand at hotels and shops as

well as with cabmen, boatmen, guides, etc. A calm and courteous demeanour should at all times be maintained; a mild jest or an amiable criticism of the country will frequently obviate or remove difficulties. Italians are characterized by courtesy towards strangers, especially to ladies.

Gratuities are more customary in Italy than elsewhere, but are calculated on a much lower scale. Drivers, guides, porters, etc., invariably expect, and often demand as their right a gratuity *(buona mano, mancia, da bere, caffè, sigaro)*, in addition to the hire agreed on, varying according to circumstances from 10-15 c. to a franc or more. The gratuities suggested in this Handbook are on a sufficiently liberal scale; some, however, will of course give more, while the traveller of modest claims will find perhaps two-thirds or even less enough. — Travellers should always be supplied with an abundance of small coins (p. x) and should take care to pay the gratuity separately.

The following hints will be found useful by the average tourist. In public collections, where a charge for admission is made, the keepers *(custodi)* are forbidden to accept gratuities. In private collections 1-2 pers. should bestow a gratuity of $^1/_2$-1 fr., 3-4 pers. 1-1$^1/_2$ fr.; for repeated visits less. For opening a church-door, etc. 10-20 c. is enough, but if extra services are rendered (*e. g.* uncovering an altar-piece, lighting candles, etc.), from 25 c. to 1 fr. may be given. The traveller should never reward unsolicited services, and he should not offer a fee unless he is sure it is expected. — In hotels and restaurants about 5-10 per cent of the reckoning should be given in gratuities, or less if service is charged for.

Guides *(Guide*, sing. *la Guida)*. Licensed guides *(Guide patentate)* may be obtained in Rome for 15 fr. per day (apply at any hotel). Their licenses are issued by the Italian Archæological Commission and contain a tariff of charges. In other towns guides may be hired at 6-10 fr. per day, but their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made in their company as they receive a commission from the shop, which of course comes out of the purchaser's pocket.

Public Safety. Travelling in Northern and Central Italy is not attended with greater hazard than in any of the northern European countries. The traveller should, of course, avoid the less frequented parts of Rome and its environs after nightfall. Information as to the safety of the Campagna is also not to be despised, though cases of robbery there are hardly more numerous than in the neighbourhood of any large city. Ladies should never undertake expeditions to the more solitary districts without escort; and even the masculine traveller should arrange his excursions so as to regain

the city not much later than sunset. Pocket-picking is said to be common on the Roman tramways; the traveller, therefore, should be on his guard, especially when entering or leaving a car. In any case, such articles as châtelaine-bags, gold chains, and the like, are better kept out of sight. In the towns the *Guardie*, or policemen, and in the country the *Carabinieri*, or gendarmes (who wear a black uniform, with red facings, and cocked hats), will be found thoroughly respectable and trustworthy. — No one may carry weapons without a licence, on pain of imprisonment. *Armi insidiose*, *i. e.* concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited.

Begging *(accattonaggio)*, which is most prevalent at the church-doors, has long been a favourite livelihood in the streets of Rome. Travellers should decline to give anything, with the word 'niente', or a gesture of disapproval. Charity should in any case be restricted to the aged and infirm, and on no account be given to children. Donations, also, should be limited to the smallest amount (2-5 c.).

VI. Railways.

In Central Italy the chief railways are the *Ferrovie dello Stato*, or state-railways, which include the former *Rete Mediterranea* and *Rete Adriatica*. The trains are often, if not, indeed, usually, late. The first-class carriages are comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders. The international *trains de luxe* are generally available for long-distance travellers only. The mail-trains are called *Treni Direttissimi* (1st and 2nd class only; sometimes with dining and sleeping cars) and the ordinary expresses *Treni Diretti*. The last, which do not always have third-class carriages, are often overcrowded in the height of the travelling season. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger-coaches, partly of goods-waggons. — Among the expressions with which the railway-traveller will soon become familiar are: '*pronti*' (ready), '*partenza*' (departure), '*fermata*' (halt), *quanti minuti di fermata?* (how long do we stop here?), '*si cambia treno*' (change carriages), '*essere in coincidenza*' (to have connection), and '*uscita*' (egress). The station-master is called '*capostazione*'; the guard '*conduttore*'. *Fare il biglietto* means to take a ticket; *E preso questo posto*? Is this seat engaged? *Dove parte il treno per Roma?* Where does the train for Rome start? *Quale rotaia?* Which line (or track)? Smoking compartments (often made very unpleasant by the freedom with which expectoration is indulged in) are labelled '*pei fumatori*', those for non-smokers '*è vietato di fumare*'.

The best Time Table is the *Orario Ufficiale*, published by the *Fratelli Pozzo* at Turin and Rome (1 fr., smaller editions at 80 c., 50 c., and 20 c.). — Railway time is that of Central Europe, which is 55 min. in advance of French railway time and 10 min. in advance of Roman true time (comp. p. ii).

Tickets. In the larger towns it is better, when possible, to take the tickets at the town-agency *(agenzia di città)* of the railway. The booking-office at large stations is open 40 min., at small stations 20 min. before the departure of the trains. Holders of tickets are alone entitled to enter the waiting-rooms. When there is any crowd at the station the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand, including the stamp-duty of 5 c. on each ticket. In any case it is advisable to keep a sharp eye on the ticket-clerks, as 'mistakes' are by no means infrequent (comp. p. x), while no attention is paid to subsequent complaints. At the end of the journey tickets are given up at the *uscita*. Tickets for distances of less than 150 kil. (90 M.) do not permit of a break of journey.

For distances exceeding 150 kil. fares are calculated according to a sliding-scale *(tariffa differenziale A)*, that makes it advantageous to take a ticket for as long a distance as possible. With few exceptions tickets of this kind are issued only viâ the shortest route between any two points; they are valid for one day for each 100 kil. (62 M.), not counting the day of issue. Journeys of 300 kil. (186 M.) may be broken once without any formalities, of 600 kil. twice; of 900 kil. thrice; of 1000 kil. four times; and longer journeys five times. Thus a ticket from Chiasso to Rome viâ Milan, Parma, and Pisa, a distance of 687 kil. (426 M.) is valid for seven days and permits the journey to be broken thrice, while the price is (2nd cl.) 39 fr. 50 c. instead of 61 fr. 40 c. as previously. Also luggage for distances over 150 kil. enjoys preferential tariff.

Return Tickets *(Biglietti di andata-ritorno)* for distances up to 100 kilomètres (62 M.) are valid for one day only, up to 200 kil. for 2 days, up to 300 kil. for 3 days, and beyond 300 kil. for 4 days. But those issued on Sat. and the eves of national holidays (see p. xxiii) are available for three, those issued on Sun. or festivals for two days at least. These tickets do not allow the journey to be broken.

Circular Tour Tickets of two kinds are available for travellers in Italy.

1. The so-called '*Rundreise Tickets*' *(Biglietti combinabili internazionali)*, including coupons for foreign as well as Italian railways. The regulations affecting these tickets are similar to those of France, Germany, Belgium, and other Continental countries. The routes are arranged to meet the wishes of the individual traveller. No luggage is allowed free. As the railways of Great Britain are not included in this international arrangement, the distances (see below) are reckoned from the first Continental station reached from England (*e.g.* Calais, Dieppe).

These convenient tickets (books of coupons) are not issued for distances under 600 kil. (373 M.); those for distances up to 2000 kil. are valid for 45 days, for 2000-3000 kil. for 60 days, and beyond that distance for 90 days. The journey can be broken without any formality at ary of the stations named on the coupons. If the traveller alights at othe nstations, he must at once apply to the *capostazione* for recognition of the break of the journey *(vidimazione)*. — The tickets may be obtained in London at the principal southern railway-stations, or from Messrs. Cook & Son (Ludgate Circus, etc.); in Paris from Cook & Son (Place de l'Opéra 1), P. O. Lubin (Boulevard Haussmann 36), or the Société des Voyages Universels (Rue du Faubourg-Montmartre 17); and also from Cook's agencies in Brussels (Rue de la Madeleine 41), Cologne (Domhof 1), and Geneva (Rue du Rhône 90). In Italy they may be ordered at any large station, but are issued only by Messrs. Cook & Son at Rome (Piazza Esedra di Termini 54) and by Messrs. Gondrand in Milan (Galleria Vittorio Emanuele).

2. *Local Circular Tickets (Biglietti a itinerario combinabile)*, for use in Italy only, are also issued. A list of the routes for which these are available will be found in the Orario Ufficiale (p. xv).

For some of the more popular circular tours tickets (books of coupons) are kept in readiness by the railway companies *(biglietti combinati)*. Order forms for these tickets may be obtained at any of the more important stations in Italy (as well as from Cook or Gondrand, see above) and, when filled up, should be forwarded, along with a fee of 1 fr., to the station whence the ticket is to be issued. Such tickets are not issued for distances under 400 kil. (248 M.). Those for 400-800 kil. are valid for 15 days; for 800-2000 kil. for 30 days; for 2000-3000 kil. for 45 days; beyond that distance for 60 days. The time-limit of these tickets may be extended *(prorogare)* for not less than 10 days by the payment of a small additional sum (1 per cent of the whole price) for each day. — The tickets have to be signed by the traveller. The journey may be broken without formality at the terminal stations of each section, and also at three intermediate stations selected and registered in advance.

The so-called Biglietti di Abbonamento Speciali or General Season Tickets, resembling the Swiss 'General-Abonnements', entitle the holder to travel at will during a given time over the railways in any one of thirteen districts into which Italy is divided for the purpose. Further details may be found in Part III of the Italian time-table (p. xv) and on the application-forms to be obtained at any station. These tickets are, however, of little advantage to the ordinary tourist.

Luggage. No luggage is allowed free except small articles taken by the passenger into his carriage; the rate of charge is 4.64 c. for 100 kilogrammes per kilomètre. Travellers who can confine their impedimenta to articles that they can carry themselves and take into the carriage with them, will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at a distance from the railway, should leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*, 5 c. per day per piece; minimum 10 c.) or forward it to the final destination. At small stations the traveller should at once look after his luggage in person. — The luggage-ticket is called *lo scontrino*; to book luggage is *spedire* or *far registrare*

il bagaglio. Porters *(facchini)* who convey luggage to and from the carriage are entitled to 5-20 c. per package by tariff at small stations; at *Rome* they are entitled to 25 c. for each piece of registered luggage and 15 c. for hand-luggage. An additional gratuity is usual.

As several robberies of passengers' luggage have been perpetrated in Italy without detection, articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xii). — Damaged trunks may be secured by leaden seals *(piombare;* 5 c. for each package).

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

Italian *Railway Restaurants*, especially those at frontier-stations, leave much to be desired. Luncheon-baskets *(panierina;* 3-4 fr.) may be obtained at some of the larger stations.

Passengers by night-trains from the larger stations may hire pillows *(cuscino, guanciale;* 1 fr.; for abroad 2 fr.). These must not be removed from the compartment.

VII. Motoring and Cycling.

The roads in Central Italy are good on the whole, though often dusty in summer and correspondingly muddy in wet weather. This is specially true of the roads in the Roman Campagna, though in general Rome is an excellent centre for both cyclists and motorists. Ladies should not undertake rides of any distance unescorted.

The rule of the road varies in different parts of Central Italy. In Rome and its vicinity the rule is the same as in England; *i. e.* keep to the left in meeting, to the right in overtaking vehicles. Cyclists in Rome require a police-licence (comp. p. 157).

Motor Cars entering Italy are subject to a customs-duty of 200 fr. for cars weighing 500 kilogr. (ca. 10 cwt.) or less, 400 fr. for cars weighing between 500 and 1000 kilogr., and 600 fr. for heavier cars, on payment of which a permesso is granted valid for six months, which, however, may be extended to one year. The amount paid is returnable at any customs-station when the car quits the country, but this repayment is seldom obtained without a good deal of trouble. Members of the Touring Club Italiano (see below), or of clubs affiliated with it, may pay the duty in advance at Milan or have the amount guaranteed by a resident in Italy, in which case they receive a certificate *(trittico)* obviating the necessity of paying at the frontier. Drivers' licences issued by foreign countries are accepted, but both these and the permesso for the car must be registered within five days at a prefettura.

The unattached Cyclist on entering Italy with his wheel must deposit 42 fr. 60 c. with the custom-house authorities, which sum is returned to him (though seldom without difficulties) when he quits the country. Members of well-known cycling associations are,

however, spared this formality, on conditions explained in the handbooks of these clubs. On the railways cycles are treated as ordinary passengers' luggage (p. xvi). Tool-bags should be removed from cycles when sent by rail, owing to the risk of theft (p. xvii).

Members of the *Touring Club Italiano* (Milan, Via Monte Napoleone 14; entrance fee 2 fr., annual subscription 8 fr.) or of clubs affiliated with it command advantageous terms at numerous hotels, and in the purchase of benzine and other motoring and cycling requisites, maps, etc. Membership cards are accepted as proofs of identity by the post-office (comp. p. xxvi). The club's map of Italy (1 : 250,000), in course of publication, may be highly recommended, and one of its best guides is *L. V. Bertarelli's* 'Guida-Itinerario delle Strade di grande Comunicazione dell'Italia' (3 vols.; Milan 1901), with numerous profile-maps and plans.

The following Itinerary from Florence to Rome is recommended to cyclists: *1st Day.* 10½ M. Pontassieve (320 ft.) — 25½ M. Figline Valdarno (425 ft.) — 33½ M. Montevarchi (470 ft.) — 53½ M. Arezzo (840 ft.). — *2nd Day.* 11 M. Castiglione Fiorentino (910 ft.) — 18½ M. Camuscia (885 ft.; Cortona) — 23½ M. Terontola (1050 ft.), on the Lago Trasimeno — 31 M. Passignano (865 ft.; stony stage) — 37½ M. Magione (985 ft.) — 49½ M. Perugia (1475 ft.). — *3rd Day.* 10½ M. Bastia (660 ft.) — 12½ M. Santa Maria degli Angeli (715 ft.; Assisi) — 19½ M. Spello (720 ft.) — 21½ M. Foligno (768 ft.). — *4th Day.* 17 M. Spoleto (1130 ft.) — 23 M. Passo della Somma (2230 ft.; 2-2½ M. very steep). — *5th Day.* 33½ M. *Terni* (440 ft.; digression to the waterfalls, 8-9 M.). — *6th Day.* 8½ M. Narni (720 ft.) — 29 M. Civita Castellana (475 ft.). — 62 M. Rome (60 ft.).

VIII. Hotels. Pensions. Private Apartments.

First Class Hotels, comfortably fitted up, are to be found at Rome, Siena, Perugia, and at most of the principal resorts of travellers in Central Italy. Several of those at Rome are kept by Swiss and German landlords. The price for rooms (3-10 fr. or even more) usually includes the charge for light and attendance (exclusive of the porter and frequently also of the 'facchino' or boots). Luncheon *(colazione, déjeuner)* usually costs 3-5 fr., dinner *(pranzo, dîner)* 5-7 fr.; these charges do not include wine, which is generally dear and heady (comp. p. xxii). For a prolonged stay an agreement may generally be made for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte, otherwise the charge for rooms is apt to be raised. Some hotels, indeed, have recently begun to charge more for rooms, unless all meals are ordered in the house; an arrangement on this point had therefore better be made at once. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-2 fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab (definite bargain as to fare) to proceed to another hotel, should they dislike the rooms offered to them. Rooms on the groundfloor should be avoided. — The best hotels in Rome are sometimes so crowded at the height of the season, that accommodation cannot always be reckoned upon even by writing or wiring in advance. It is therefore advisable to prepay the answer, to prevent disappointment on arrival.

The Second Class Hotels *(Alberghi* or, in smaller towns, also *Locande)* are thoroughly Italian in their arrangements, and, though generally provided with good and clean beds, are in other respects less comfortable than those of the first class. Their charges are of course considerably lower: room 1-5, omnibus $^1/_2$-1 fr. One advantage they possess is that the traveller is free to take his meals where he pleases, though there is generally a trattoria (p. xx) connected with the house. Morning coffee is usually taken at a café (p. xxi) and not at the inn (where the charge is $1^1/_4$-$1^1/_2$ fr.). The better houses of this class may be visited even by ladies; but the new-comer should, perhaps, frequent first-class hotels only. It is quite customary to make enquiries as to charges beforehand, and in bargaining as to the price of a room the 'servizio e candela' should not be forgotten. — The charges for rooms at the *Hôtels Garnis* are similar to those in the second-class hotels.

As matches are rarely found in hotels the guest should provide himself with a supply of the wax-matches *(cerini)* sold in the streets (1-2 boxes, 10-15 c.). Soap also is a high-priced 'extra'.

Money and other valuables should either be carried on the person (p. xvi) or entrusted to the landlord in exchange for a receipt.

The Pensions mentioned in the Handbook are in every respect reliable. They are generally conducted by ladies. They also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume. A definite arrangement as to cost of light and heating should be made in advance.

Private Apartments are recommended for a prolonged residence. A rent lower than that first asked for is often accepted. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. To sign such a contract without reliable advice is distinctly dangerous. Payment of part of the rent in advance is quite customary; but such payment should never be made until after the landlord has fulfilled all his undertakings with regard to repairs, furnishing, etc. For single travellers a verbal agreement with regard to attendance, linen, boot-cleaning, stoves and carpets in winter, a receptacle for fuel, and other details will generally suffice. Comp. also p. xxviii.

The popular idea of Cleanliness in Italy is behind the age. The traveller will rarely suffer from this shortcoming in the first-class hotels or even the better second-class hotels; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti;* better procured before leaving home) or camphor somewhat repels their advances. Between June and October the night should never be spent in malarial districts, such as the Maremme, the Roman Campagna, the neigh-

bourhood of the Pontine Marshes, or Fano. Small doses of quinine may be used as a prophylactic against malarial fever (comp. p. xxvii). — The *zanzāre*, or gnats, are a source of great annoyance, and often of suffering, during the summer and autumn-months, especially in the neighbourhood of plantations, canals, and ponds. They are less in evidence at Rome. Windows should always be closed at twilight and before a light is introduced into the room. Light muslin curtains *(zanzarieri)* round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit-lamp (though the odour is unpleasant) is also recommended, and pastilles *(fidibus contro le zanzare, zampironi,* in Venice *chiodi)* may be purchased at the chemists' for the same purpose. A weak solution of carbolic or boracic acid in water is efficacious in allaying the discomfort occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing *(la biancheria)* will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana);* man's shirt, *camicia da uomo;* pyjamas, *camicia da notte;* collar, *il collo, il colletto;* cuff, *il polsino;* drawers, *le mutande;* woollen undershirt, *una flanella* or *giubba di flanella, una maglia;* corset-cover, *il copribusto;* petticoat, *la sottana;* peignoir or dressing-gown, *il accappatoio;* stocking, *la calza;* sock, *la calzetta;* handkerchief (silk), *il fazzoletto (di seta).* To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing-list, *la nota:* washerwoman, laundress, *la stiratrice, la lavandaia;* buttons, *i bottoni.*

IX. Restaurants. Cafés. Birrerie. Osterie. Cigars.

Restaurants *(Ristoranti, Trattorie).* The first-class restaurants in Rome resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are generally open from 11 a.m. till comparatively early in the evening, but are frequented chiefly between 11 and 2 for luncheon *(colazione)* and between 6 and 8.30 for dinner *(pranzo).* Those who eat *alla carta* and are content with the 'plats du jour' *(piatti del giorno)* and other local dishes may lunch or dine comfortably, including wine, for 2-3 fr. Meals at fixed prices (*a prezzo fisso*; $2^1/_2$-5 fr., not including wine) are not so customary. The diner calls for the bill with the words '*il conto*', and should check the items and addition. The waiter *(cameriere)* expects a gratuity of 15-25 c. for each person (but comp. p. xiii). If too importunate in his recommendations or suggestions, he may be checked with the word '*basta*' (enough).

List of the ordinary dishes at the Italian restaurants: —

Antipasti, Principii, relishes taken as whets (such as sardines, olives, or radishes).

Minestra or *Zuppa*, soup *(minestra in brodo* or *consumè*, soup in the English sense; *minestra asciutta*, boiled rice, maccaroni, etc.).

Zuppa alla Santè, soup with green vegetables and bread.

Minestra di riso con piselli, rice-soup with peas; *con verdura*, with parsley, etc.

Risotto (alla Milanese), a kind of rice-soup (rich).

Pasta, al sugo e al burro, maccaroni with sauce and butter; *ai pomi d'oro*, with tomatoes.

Carne lessa, bollita, boiled meat; *in úmido, alla genovese*, with sauce; *ben cotto*, well-done; *al sangue, all' inglese*, underdone; *ai ferri*, cooked on the gridiron; *fritto*, fried.
Manzo, boiled beef.
Fritto misto, a mixture of fried liver, brains, artichokes, etc.
Arrosto, roasted meat.
Filetto al burro, beefsteak (the *bistecca ai ferri* is generally very mediocre).
Maiale, pork (only eaten in winter).
Montone, mutton.
Agnello, lamb.
Capretto, kid.
Arrosto di vitello, roast-veal.
Testa di vitello, calf's head.
Fégato di vitello, calf's liver.
Bracióla di vitello, veal-cutlet.
Costoletta alla Milanese, veal-cutlet, baked in dough.
Sgaloppe, veal-cutlet with bread-crumbs.
Ostriche, oysters (good in winter only).
Pesce, fish.
Sóglia, a kind of sole.
Aragosta, Languste, lobster.
Frutta di Mare, mussels, shell-fish, etc.
Presciutto, ham.
Salāme, sausage (with garlic, *áglio*).
Salato misto, a dish of various kinds of cold meat.
Pollo, fowl.
Uova, eggs; *à la coque*, boiled (*ben cotte*, soft, *dure*, hard); *al piatto, al tegame*, poached.
Anitra, duck.
Pollo d'India, Tacchino, or *Gallinaccio*, turkey.
Stufatino, Cibréo, ragout (often mediocre).
Crocchette, croquettes of rice or potatoes.
Polpettine, meat-balls.
Gnocchi, small dumplings of dough.
Contorno, Guarnizione, garnishing, vegetables, usually not charged for.
Patáte, potatoes.
Polenta, boiled maize.
Insalata, salad.
Aspáragi, asparagus, usually green (*di campagna;* white, *di giardino*).
Spináci, spinach (mediocre).
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Broccoli, Cávoli fiori, cauliflower.
Gobbi, cardi, artichoke-stalks.
Zucchini, gherkins.
Fave, beans.
Fagióli, haricot-beans, kidney-beans.
Fagiolini, Cornetti, French beans.
Funghi, mushrooms.
Mostarda francese, French or sweet mustard (mixed with vinegar).
Mostarda inglese, Senápa, hot mustard.
Sale, salt.
Pepe, pepper.
Frutta, Giardinetto di frutta, fruit, dessert; *frutta secche*, raisins, almonds, nuts, etc.
Frágole, strawberries.
Pera, pear.
Mela, apple.
Pérsiche, Pesche, peaches.
Uve, grapes.
Fichi, figs.
Noci, nuts.
Limone, lemon.
Arancio, orange.
Finocchio, root of fennel.
Dolce, sweet dish.
Zuppa inglese, a kind of trifle.
Frittata, omelette.
Crostata, fruit with pastry.
Pane francese, bread made with yeast (the Italian is made without).
Formaggio (or sometimes *cacio*), cheese (*Gorgonzóla, verde* or *bianco*, and *Stracchino*).
Burro, butter.

Wine (*vino da pasto*, table-wine; *nero, rosso*, red; *bianco*, white; *secco, asciuto*, dry; *dolce, pastoso*, sweet; *vino del paese*, wine of the country) is usually brought in open flasks, containing one-half, one-fourth, or one-fifth of a litre (*un mezzo litro; un quarto; un quinto* or *bicchiere*). Wines of a better quality are served in ordinary corked and labelled bottles.

Cafés are frequented mostly in the late afternoon and evening. The tobacco-smoke is frequently objectionable.

Caffè nero, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* (served only in the morning) is coffee mixed with milk (25-50 c.; *cappuccino*, or small cup, cheaper). *Mischio* is a mixture of coffee and chocolate (20-30 c.). *Cioccolata*, or chocolate, 30-50 c. *Pane* (a roll) 5 c.; *paste* (cakes or biscuits) 5-15 c.; *pane e burro* (bread and butter) 20 c.

Ices *(gelato)* of every possible variety are supplied at the cafés at 30-90 c. per portion; a half portion *(mezza)* may be ordered. *Sorbetto*, or iced-water, *spremuto*, lemonade and fruit-syrup, and *granita*, half-frozen ice (*limonata*, of lemons; *aranciata* of oranges; *di caffè*, of coffee) are also popular. *Gassosa*, aërated lemonade, is frequently ordered. — The waiter expects 5-10 c.

Birrerie, corresponding to the French 'Brasseries', are now found in all the larger towns. Munich beer *(birra di Mónaco)*, Pilsen, Gratz, and other German beer may generally be procured at these. A small glass *(piccola tazza)* costs 30-40, a large glass *(tazza grande)*, usually containing $^1/_2$ litre, 50-60 c. Dark beer is called *birra scura*, light beer *birra chiara*. English malt liquors can be obtained only at the hotels. Most of the birrerie can generally furnish good luncheons and other meals.

Wine Shops *(osterie)*, especially at Rome (with the exception of some of the better 'Tuscan wine-shops', which are also restaurants), are a favourite haunt of the lower classes. The prices are often inscribed on the outside of the shop: '6', '7', '8', meaning that half a litre costs 6, 7 or 8 soldi (*i.e.* 30, 35 or 40 c). Bread and cheese may be obtained at some of the osterie, but those who sup must bring their own eatables from a *pizzicarólo* or *pizzicágnolo* (dealer in comestibles). The reputation of the osterie varies with the quality of the wine; the number of customers is a good index of the latter.

In Tuscany the best wines (all red) are: *Chianti* (best *Broglio*), *Rúfina* (best *Pomino*), *Nipozzano*, *Altomena*, *Carmignano*, and *Aleático* (sweet). *Orvieto* and *Montepulciano* are white wines produced farther to the south. — A 'fiasco', a straw-covered flask, usually holding three ordinary bottles, is generally brought, but only the quantity consumed is paid for. Smaller bottles may sometimes be obtained: *mezzo fiasco* ($^1/_2$), *quarto fiasco* ($^1/_4$), *fiaschetto*, *ottavino* ($^1/_8$); these must be bought outright.

In Rome the commonest wines, besides the Tuscan, are those of the neighbourhood *(Vini dei Castelli Romani)*, the favourites being *Frascati*, *Marino*, and *Genzano*. In shops outside the town the wine is very cheap and often excellent.

Cigars *(sígări)* in Italy are a monopoly of government. The Italians themselves prefer the somewhat heavy brands, such as *Toscani*, *Napoletani*, *Cavours* (long 10, short $7^1/_2$ c.), and *Virginias* (with a straw in them, $7^1/_2$, 12, and 15 c.). About an inch should be broken, cut, or burned off the lower end of the last before smoking. The lighter varieties such as the *Branca* (5 c.), *Sella* (7 c.), *Grimaldi* (10 c.), *Medianitos* and *Minghetti* (15 c.), *Trabucos* (20 c.), *Londres* (25 c.), and *Regalia Londres* (30 c.) cannot be obtained of good quality except from the larger tobacconists. Good,

but rather strong, imported cigars (*Manila* 20-30 c., *Havana* 40 c.-1 fr. 20 c.) and also foreign cigarettes *(sigarette)* may be bought in the best shops of the large towns. Native cigarettes may be obtained from 1 c. upwards each (*e.g. Macedonias* at 3 c. each). The *Spagnolette Avana* (5 c. each), cigars about the size of cigarettes, may also be recommended. — Travellers who import their own cigars, paying the heavy duty, should keep the customs-receipt, as they are liable to be challenged, *e.g.* by the octroi officials (p. xii). — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

X. Sights, Theatres, Shops, etc.

Churches are open in the morning till 11 or 12, and generally again from 4 to 7 p.m., while some of the most important remain open the whole day (comp. p. 170). Many of the smaller churches are open until 8 or 9 a.m. only. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. For a week or two before Easter the works of art are often entirely covered. Those which are always covered are shown by the verger *(sagrestano)* for a small gratuity (p. xiii).

Museums, picture-galleries, and other collections that belong to government are usually open from 9 or 10 to 3 or 4 o'clock, on week-days at a charge of 1 fr. and on Sundays gratis. In Rome the *Papal Collections* are closed on Sundays and ecclesiastical festivals, on the last three days in Holy Week, on Aug. 9th (coronation of the Pope), and on the last Thursday in October. The *National Collections* and *Excavations* are closed on the holidays recognized by government, *viz.* New Year's Day, Epiphany (Jan. 6th), Queen's birthday (Jan. 8th), the last Sunday during Carnival, Maundy Thursday (Giovedi Santo), Easter Day (Pasqua), Ascension Day (Ascensione), Festa dello Statuto (first Sun. in June), Fête de Dieu (Corpus Domini), June 29th (SS. Peter and Paul), Garibaldi's birthday (14th July), July 29th (anniversary of the assassination of King Humbert I.), Assumption of the Virgin (15th Aug.; Assunzione), Nativity of the Virgin (Sept. 8th; Natività di Maria Vergine), Sept. 20th (anniversary of the entry of the Italian troops in 1870, see p. xxxix), Nov. 1st (All Saints' Day), King's birthday (Nov. 11th), Queen-Mother's birthday (Nov. 20th), Dec. 8th (Immaculate Conception, Concezione), and Christmas Day (Natale); and also on the Sundays during the elections. — The *Municipal Collections* are closed on New Year's Day, Easter Day, the Festa dello Statuto (see above), Sept. 20th (see above), All Saints' Day, and Christmas Day; they remain open until 1 o'clock on the other national holidays. — *Private Collections* are closed on Sundays and ecclesiastical festivals

and on the last three days in Holy Week. — In smaller towns museums and galleries are also often closed during the Carnival, on Palm Sunday, Whitsunday, and Whitmonday, and on the day sacred to the local patron saint.

Those who desire to study, draw, or copy in the papal museums or private collections must procure a *Permesso* through their consul. For the *Papal Museums* permission is granted by Monsignor Gaetano Bisleti (maggiordomo of the pope) at his office, the written application having been left there a day or two previously. (Separate permessi required for the museums of the Vatican and Lateran, the Vatican picture-gallery, and Raphael's Logge.) In the case of *Private Galleries*, application must be made to the proprietor in Italian or French, stating also which picture it is intended to copy, and the size and description of the copy. In some collections copies of the original size must not be made. As to this and similar regulations, information should be previously obtained from the custodian. The following form of application to the Monsgr. Maggiordomo may be also addressed to a principe or marchese, the 'Revma' being in this case omitted.

Eccellenza Revma,

Il sottoscritto, che si trattiene a Roma con lo scopo di proseguire in questa capitale i suoi studi artistici (storici, etc.), *si prende la libertà di rivolgersi a Vrā Eccellenza Revma pregando La perchè voglia accordargli il grazioso permesso di far degli studi* (dei disegni, delle notizie, etc.) *nel Museo* (nella Galleria) *Vaticano.*

Sperando di essere favorito da Vrā Eccellenza Revma e pregando La di gradire anticipatamente i suoi più sinceri ringraziamenti, ha l'onore di protestarsi col più profondo rispetto

di Vrā Eccellenza Revma

Umo Obbmo Servitore

N. N.

Roma il . . . .

A Sua Eccellenza Revma
Msgr. Gaetano Bisleti
Maggiordomo di Sua Santità.

Artists, archæologists, and scholars, on making application to the Ministry of Education (p. 251) on a stamped form (*carta bollata;* 1 fr. 20 c.) accompanied by an unmounted photograph of the applicant, receive free admission *(permesso di entrata gratuita)* to all government collections and excavations throughout the country. For a single town the application is made to the director of the local gallery (stamp 60 c.). The applicant, if an archæologist or art-critic, must be able to show that he is the author of some scientific work; if an artist or scholar, he must forward a certificate from a university or some similar body countersigned by an Italian consul in the applicant's country. — Those who desire to draw, take measurements, or use a tripod-camera in the Forum or on the Palatine require similar permessi.

Theatres. In Italian theatres the companies are not engaged for more than a season *(stagione)* at a time. Even in the largest houses opera-singers are engaged by an impresario for a series of performances lasting sometimes only from St. Stephen's day (Dec. 26th) to the end of the carnival. At the conclusion of an opera an elaborate spectacular ballet is frequently given. Performances begin at 8, 8.30, or 9, and terminate at midnight or later. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the music. During the long intervals (15-20 min.) between the acts visits are interchanged by

the occupants of the boxes or newspapers are read. — Cloak-rooms are found in a few of the best theatres only. Gentlemen usually wear their hats until the curtain rises.

The pit *(platea)*, to which the *biglietto d'ingresso* gives access, has standing-room only; for seats additional tickets must be taken (usually in advance in the larger towns). A box *(palco di primo, secondo, terzo ordine)* is the pleasantest place for ladies or for a party of several persons. Evening-dress is usually worn in the boxes. Other reserved seats are the *poltrone* (front stalls) and the *posti distinti* or *sedie* (rear stalls). In some of the larger theatres good seats may be obtained in the *anfiteatro* or *prima galleria*.

Shops. Fixed prices are now supposed to be the rule at shops of a better class; but when large purchases are made a discount of 5-10 per cent is frequently allowed, and a little skilful bargaining will sometimes effect a farther reduction (*contrattare* = to bargain). If the prices seem too high the traveller need not hesitate to leave the shop without buying anything. In judging the prices it should be remembered that some common objects are dearer than at home, while others, such as shoes, gloves, and silk goods, are much cheaper. Purchases should never be made by the traveller when accompanied by a valet-de-place (p. xiii) or through the agency of a hotel-employee; on the other hand, the presence of an Italian friend is a distinct advantage. English is spoken in many of the shops.

An active trade is driven in spurious antiquities. Ancient works of art should never be purchased without a written guarantee of their authenticity. The 'lucky discoveries' offered by the smaller dealers are usually nothing but traps for the unwary. The export of important works of art is entirely prohibited (comp. p. 160).

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shopkeeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

XI. Post Office. Telegraph.

In the larger towns the **Post Office** is open daily from 8 a. m. to 8, 8.30, 9, or 9.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. The surname *(cognome)* should be underlined; the customary 'Esq.' is better omitted. When asking for letters the traveller should present his visiting-card instead of giving his name orally. The Italians place the Christian name *(nome)* last, which frequently gives rise to misunderstandings. — Postage-stamps *(francobolli)* are sold at the post-offices and at the tobacco shops. The Italian for letter-box is *buca* or *cassetta* (for letters, *per le lettere*; for printed papers, *per le stampe*).

Letters of 15 grammes ($^1/_2$ oz., about the weight of three soldi) by town-post 5 c., to the rest of Italy 15 c.; for abroad *(per l'estero)*, letters of 20 grammes, 25 c., each addit. 20 grammes 15 c. The penalty *(sopratassa)* for insufficiently prepaid letters is double the deficiency. — Post Cards *(cartoline postali)*, whether for Italy or abroad, 10 c.; reply-cards *(con risposta pagata)*, inland 15 c., for abroad 20 c. No communication must appear on the address-side. Post-cards, marked *stampe*, bearing not more than five words besides the address, are forwarded as 'book-packets'. — Letter Cards *(biglietti postali)*, for town-post 5 c., for the rest of Italy 15 c., for abroad 25 c. — Business Papers *(carte manoscritte)* within Italy, 20 c. per 50 gr.; above 50 and not exceeding 500 gr., 40 c.; for abroad, 25 c. for 250 gr., and 5 c. for each 50 gr. extra. — Book Packets *(stampe)* 2 c. per 50 grammes, for abroad 5 c. — Registration Fee *(raccommandazione)* for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*'. — Post Office Orders *(vaglia postali)* are issued between Italy and Great Britain for sums not exceeding 1000 fr., fee 25 c. for each 50 fr. In Italy sums from 1 to 10 fr. may be sent for a fee of 10 c., 10-25 fr., 20 c., 25-50 fr., 40 c. Money may also be sent by telegraph. To obtain registered letters or the payment of money-orders, the stranger must show his passport or a so-called *libretto di ricognizione*, drawn up, on request, by the *Direzione Uffici di prima Classe* (fee 50 c.); otherwise he must be accompanied by a witness known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

Parcel Post. Parcels not exceeding 5 kilogr. (11 lbs.) in weight or 60 centimètres (about 2 ft.) in length or breadth may be sent by post in Italy for 1 fr.; to England, viâ France, 2 fr. 75 c. The parcels must be carefully packed and sealed and may not contain anything in the nature of a letter. Parcels for abroad must be accompanied by two customs-declarations on forms for the purpose. Articles not liable to duty (such as flowers, etc.) are best sent as samples of no value (*campioni;* maximum 350 gr.), in Italy 2 c. per 50 gr., abroad 10 c. for 100 gr., 5 c. for each additional 50 gr.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain and Sweden 26 c., France and Germany 14, Switzerland and Austria 6-14, Belgium 19, Holland and Denmark 23, Russia (in Europe) 42, Norway 34. A receipt (*ricevuta*; 5 c.) should be asked for. — To the United States 1 fr. 60-1 fr. 90 c. per word, according to the state. — In Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste *(telegrammi urgenti)*, which take precedence of all others, may be sent in Italy at thrice the above rates.

XII. Climate of Rome. Health.

Rome is situated in 41° 53′ 54″ N. latitude and 12° 28′ 50″ E. longitude from Greenwich, in the midst of the Campagna, almost equidistant from the Apennines and the sea (ca. $13^1/_2$ M.), and 40-50 ft. above the level of the latter in the lower parts, 130-195 ft. on the hills. The Roman winter owes its mildness to the sea, and the daily recurring breeze in summer is due to the same source. A marked feature of the climate is the coolness which sets in after sunset on clear days, followed by a comparatively low temperature

at night. The wind, too, often changes its quarter. During winter the prevalent wind is the *Tramontana*, a term applied not only to the N. wind but also to the N.E. wind *(Greco)*; it blows more and more frequently from the end of October to December, continues through January and February, and then becomes gradually rarer. This dry and cool (sometimes even cold) wind is generally accompanied by a clear sky, and except when unusually violent (in which case it irritates the mucous membrane) is not found trying even by invalids. The *Scirocco*, a general name for the S.E., S., and S.W. winds, though properly applying to the S.E. wind only, is especially prevalent in October and in March and April. It has an alleviating effect upon colds and coughs, but is apt to take away the appetite and impair the nervous energy.

The most favourable month for a visit to Rome is *October*, when the first autumn rains have fallen and nature seems to awaken to a second spring. During that month the average temperature is about 63° Fahr. and the number of rainy days 10. *November*, with a mean temperature of 54° and an average of $11^1/_2$ days of rain, is also often a pleasant month. In *December* the N. and S. winds contend for mastery, and wet weather alternates with cold, the mean temperature being $47^1/_2$° and the average number of rainy days $10^1/_2$. *January* (mean temp. $45^1/_2$°, wet days 10), and *February* (mean temp. 47°, wet days $8^1/_2$), during which the N. wind prevails, are the two coldest months, though often very bright. The temperature occasionally falls to 25-28° (exceptionally 21°), but in some winters it never freezes at all. Snow is rare and never lies more than one or two days. Travellers arriving at this season from the Riviera, where the mean temperature in these months is from 48° to 52°, should be careful to guard against the sudden change by warmer clothing. *March* (mean temp. $50^1/_2$°, rainy days 10), though often cold, and as usual in the S. the windiest month of the year, seldom passes without some charming spring days. After October *April* (mean temp. 57°) and the first half of *May* (mean temp. 61°) form the pleasantest time for visiting Rome. Those who are not afraid of a few hot days may find the second half of May, and even the beginning of June, enjoyable, but after that the heat rapidly increases, and prevails until well on in September (*June* $71^1/_2$°, *July* $76^1/_2$°, *August* $75^1/_2$°, *September* $69^1/_2$° F.). Although, owing to the dryness of the air, the heat is less trying than in a northern clime, its long continuance is prejudicial to the unaccustomed. There is, in addition, the danger of malaria.

Malaria is due to the female of a species of mosquito *(Anopheles claviger)*, whose bite during the hotter months conveys the virus to man. These insects, however, do not invade the streets and houses of the city, though the outlying quarters where vineyards and vegetable-gardens still flourish, such as those in the S. beyond

the Palatine and the Aventine, the suburbs beyond the Porta del Popolo, the Porta San Paolo, and the Porta Portuense, and to the N.W. of the Vatican, are not exempt. But the surrounding districts, particularly the pasture lands of the Campagna, are severely taxed. Fever is here endemic, and breaks out annually in July; it is at its height in August, and only subsides in the autumn months. The anopheles is most active about sunset, and it is for this reason that excursionists from Rome, even during October and November, should be back in the city before sunset (comp. p. xx).

Great strides have been made in sanitation. The rate of mortality, which for 1882-91 was 25 per 1000, was officially declared to be under 20 per 1000 in 1904. The Roman drinking-water has a reputation for sweetness and purity, and might be drunk with impunity but for the excess of lime which it contains; the water of the *Trevi* is the most wholesome in this respect.

The hotels and pensions best suited for foreigners all lie in the best quarters of the town; and there, too, is a large choice of private apartments supplied with all needful comforts. A southern aspect is absolutely essential for the delicate, and highly desirable for the robust. An Italian proverb says: '*Dove non ci entra il sole, ci entra il medico*'. Rooms on the upper floor are drier than those on the groundfloor. Carpets and an adequate heating-apparatus are indispensable; stoves are best, but the more usual fire-places are not to be disdained, while the braziers *(scaldini)* beloved of the native are, of course, to be rejected. Windows should be closed at night.

Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Even in summer it is advisable not to wear too light clothing. Flannel is strongly recommended. In the middle of the day the inside of unheated buildings is generally colder than the outside, so that it is often advisable on entering chilly picture-galleries, churches, etc., to put on an overcoat. It is also advisable to drive to such places and walk back, as otherwise the visitor has afterwards no opportunity of regaining the desirable temperature through exercise. — The Pincio is the safest promenade in Rome, but a prolonged sojourn in the somewhat damp gardens of the Villa Borghese is not advisable, especially towards evening. The visitor should be careful not to drive in an open carriage after dark, or to sit in the evening in such malarial places as the Colosseum. Exposure to the summer-sun should be avoided as much as possible in the warmer months. According to a Roman proverb, only dogs and foreigners (Inglesi) walk in the sun, Christians in the shade. Umbrellas or goggles of coloured glass (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is un-

avoidable. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a siesta of moderate length is often refreshing.

Persons with delicate chests often find a winter in Rome very beneficial. It is less dusty than the Riviera, and not so windy as the Sicilian health-resorts, though of course considerably cooler.

History of the City of Rome.

Difficult as it undoubtedly is to trace the career of the Eternal City throughout upwards of two thousand years, and to mark and appreciate the manifold vicissitudes which it has undergone, the traveller will naturally desire to form some acquaintance with the history of the ancient centre of Western civilization, the city of the Republic and Empire, on the ruins of which the seat of a vast ecclesiastical jurisdiction was afterwards founded, and now the capital of an important and steadily progressing modern state. Wherever we tread our thoughts are involuntarily diverted from the enjoyment of the present to the contemplation of the past; and the most careless of pleasure-seekers will find it difficult to withstand the peculiar influence of the place. The following sketch is merely designed to put the traveller in the way of making farther researches for himself, and deals exclusively with those leading and general facts with which he ought to be acquainted before proceeding to explore the city in detail.

As the more remote history of Italy is involved in much obscurity, so also the origin of the city of Rome is to a great extent a matter of mere conjecture. It was not till a comparatively late period that the legend of Romulus and Remus was framed, and the year 754 B. C. fixed as the date of the foundation. Rome, however, may lay claim to far greater antiquity. We are led to this conclusion, not only by a number of ancient traditions, but also by actual discoveries. The *Palatine* was regarded by the ancients as the nucleus of the city, around which new quarters grouped themselves by slow degrees; and it was here that Romulus is said to have founded his city, the *Roma Quadrata*, of which Tacitus (Ann. 12, 24) states the supposed extent. Modern excavations have brought to light portions of the wall and of the necropolis that belonged to the most ancient settlement (pp. 314, 300). After the town of Romulus had sprung up on the Palatine, a second, inhabited by Sabines, was built on the *Quirinal*, and the two were subsequently united into one community. Whilst each retained its peculiar temples and sanctuaries, the *Forum*, situated between them, and commanded by the castle and the temple of Jupiter on

the *Capitol*, formed the common focus and place of assembly of the entire state, and the Forum and Capitol maintained this importance down to the latest period of ancient Rome. The rapid growth of the city is mainly to be attributed to its situation, the most central in the peninsula, alike adapted for a great commercial town and for the capital of a vast empire. The advantages of its position were thoroughly appreciated by the ancients themselves, and are thus enumerated by Livy (5, 54): 'flumen opportunum, quo ex mediterraneis locis fruges devehantur, quo maritimi commeatus accipiantur, mare vicinum ad commoditates nec expositum nimia propinquitate ad pericula classium externarum, regionum Italiæ medium, ad incrementum urbis natum unice locum'. The Tiber was navigable for sea-going ships as far as Rome, whilst its tributaries, such as the Anio, Nera, Chiana, and Topino, contained sufficient water for the river vessels which maintained a busy traffic between Rome and the interior of the peninsula. The state of these rivers has, however, in the course of ages undergone a complete revolution, chiefly owing to the gradual levelling of the forests on the mountains, and at the present day the lower part only of the Tiber, below Orte, is navigable.

Whilst the origin of the capital of the world is traditionally referred to Romulus, its extension is attributed to Servius Tullius. Around the twin settlements on the Palatine and Quirinal, extensive suburbs on the *Esquiline* and *Caelius*, as well as on the lower ground between the hills, had sprung up; for not only were numerous strangers induced to settle permanently at Rome on account of its commercial advantages, but the inhabitants of conquered Latin towns were frequently transplanted thither. Out of these heterogeneous elements a new civic community was organized towards the close of the period of the kings, and its constitution commemorated by the erection of the *Servian Wall*. This structure included an external wall round the whole of the town, and also the fortifications of the Capitol and other heights within it. The outer wall led from the N. slope of the Capitol across what was later the Forum of Trajan, skirted the Quirinal, and turned to the S.E. at the gardens of Sallust (p. 186). For more than $^3/_4$ M. at this part of the circuit, where the artificial defences are not aided by nature, the wall was replaced by a rampart about 80 ft. in breadth, with a moat 100 ft. wide in front of it (remains, see p. 190). The wall recommenced on the E. side of the Esquiline, skirted the S. slope of the Cælius, enclosed the two summits of the Aventine, and ended at the Tiber (below St. Sabina's, p. 326). While care was taken thus to protect the city externally, the kings were not less solicitous to embellish the interior with handsome buildings. To this period belong the *Temple of Jupiter Capitolinus* (p. 269), the *Circus* in the valley between the Palatine and the Aventine (p. 325),

the *Carcer Mamertinus* (p. 309), and above all the *Cloaca Maxima* (p. 322), destined to drain the swampy site of the Forum, and still admired for its massive construction. This energetic and brilliant development of the city under the kings of the Tarquinian family in the 6th cent. B.C. came to a close with the expulsion of the last king Tarquinius Superbus (509).

During the first century of the Republic the united efforts of the citizens were directed to the task of establishing themselves more securely in the enjoyment of their new acquisitions; and in this they succeeded, although not without serious difficulty. It was a hard and bitter period of probation that the nation had to undergo in the first period of its new liberty, and it was not till the decline of the Etruscan power that Rome began to breathe freely again. After protracted struggles she succeeded in conquering and destroying her formidable rival *Veii* (396), a victory by which the Roman supremacy was established over the south of Etruria as far as the Ciminian Forest. Shortly afterwards (390) the city, with the exception of the Capitol, was taken and entirely destroyed by the *Gauls*. Although this catastrophe occasioned only a transient loss of the prestige of Rome, it produced a marked effect on the external features of the city. The work of re-erection was undertaken with great precipitation; the new streets were narrow and crooked, the houses poor and unattractive, and down to the time of Augustus Rome was far from being a handsome city. Her steadily increasing power, however, could not fail in some degree to influence her architecture. During the contests for the supremacy over Italy the first aqueduct and the first high-road were constructed at Rome by *Appius Claudius* in 312 (*Aqua Claudia* and *Via Appia*, pp. 440, 441); in 272 a second aqueduct *(Anio Vetus)* was erected. Down to the period of the Punic wars Rome had not extended beyond the walls of Servius Tullius; but after the overthrow of Carthage had constituted her mistress of the world the city rapidly increased. The wall was almost everywhere demolished to make room for new buildings, so that even in the time of Augustus it was no longer an easy matter to determine its former position, and new quarters now sprang up on all sides. During the last century B.C., after the Græco-Asiatic wars of the previous century had brought the Romans into contact with the civilization of the East, the city began to assume an aspect more worthy of its proud dignity as capital of the civilized world. The streets, hitherto unpaved, were now converted into the massive lava-causeways which are still visible on many of the ancient roads (*e.g.* Via Appia). The highest ambition of the opulent nobles was to perpetuate their names by the erection of imposing public buildings. Thus in 184 *M. Porcius Cato* erected the first court of judicature *(Basilica Porcia)* in the Forum, and others followed his

example. Speculation in houses was extensively carried on, and it was by this means that the Triumvir Crassus, among others, amassed his fortune; for rents were high and the houses of a slight and inexpensive construction. These *insulae*, or blocks of houses erected for hire, contrasted strikingly with the *domus*, or palaces of the wealthy, which were fitted up with the utmost magnificence and luxury. Thus the tribune Clodius, the well-known opponent of Cicero, paid 14,800,600 sesterces (*i. e.* about 150,000*l.*) for his house. The ordinary building material consisted of sun-dried bricks *(lateres)*, while the volcanic stone (tufa and peperino) of the neighbourhood was used for the more ambitious edifices. Among the comparatively few extant buildings of the Republican period are the *Tabularium* of 78 B. C. (p. 286), the *Temple* at the Ponte Emilio (p. 325), and the tombs of the *Scipios* (p. 333), *Bibulus* (p. 232), and *Caecilia Metella* (p. 443).

The transformation of the republic into a Military Despotism involved the introduction of a new architectural period also. Usurpers are generally wont to direct their energies to the construction of new buildings, with a view to obscure the lustre of the older edifices, and to obliterate the associations connected with them. *Caesar* himself had formed the most extensive plans of this nature, but their execution was reserved for his more fortunate nephew. Of all the ruins of ancient Rome those of the buildings of Augustus occupy by far the highest rank, both in number and importance. In the *Campus Martius*, first brought by him within the sphere of building-operations, rose the original *Pantheon* (p. 247), the *Thermae of Agrippa* (p. 249), the *Theatre of Marcellus* (p. 267), the *Porticus of Octavia* (p. 267), the *Mausoleum of Augustus* (p. 227), and the *Ara Pacis* (p. 197); while to this emperor are due also the *Basilica Julia* (p. 291), the *Domus Augustiana* on the Palatine (p. 317), and the *Forum of Augustus* with the *Temple of Mars* (p. 311). No fewer than 82 temples were restored by Augustus ('templorum omnium conditorem ac restitutorem' as he is termed by Livy), who might well boast of having found Rome of brick and left it of marble. The wonderful hard bricks, the time-resisting qualities of which excite our admiration in the Roman buildings of the next 500 years, now came into use, supplemented by the beautiful travertine from the vicinity of Tivoli, while the walls were lined with marble from Carrara, Paros and other Greek islands, Numidia ('giallo antico'), Laconia ('rosso antico'), and Eubœa ('cipollino'). The administration and police-system of the city were also re-organized by Augustus, who divided Rome into 14 quarters *(regiones)*, adapted to its increased extent (p. xxxiv). A corps of watchmen *(vigiles)*, who served also as firemen, was appointed to guard the city by night. These and other wise institutions, as well

as the magnificence attained by the city under Augustus, are depicted in glowing terms by his contemporaries. His successors followed his example in the erection of public edifices, each striving to surpass his predecessors. In this respect *Nero* (54-68) displayed the most unbridled ambition. The conflagration of the year 64, which reduced the greater part of Rome to ashes, having been ignited, it is said, at the emperor's instigation, afforded him an opportunity of rebuilding the whole city in a modern style and according to a regular plan. For his own use he erected the '*Golden House*', a sumptuous palace with gardens, lakes, and pleasure-grounds of every description, covering an enormous area, extending from the Palatine across the valley of the Colosseum, and far up the Esquiline (p. 303). These and other works were destroyed by his successors, and well merited their fate; the fragments which still bear the name of Nero at Rome are insignificant.

The Flavian Dynasty, which followed the Julian, has on the other hand perpetuated its memory by a number of most imposing works, which have survived, though in ruins, to the present day, above all the *Colosseum* (p. 303), which has ever been regarded as the symbol of the power and greatness of Rome, and the *Triumphal Arch of Titus* (p. 302) erected on the summit of the Velia to commemorate the destruction of Jerusalem. Under *Trajan* architecture received a new impetus, and indeed attained the highest development of which the art was capable at Rome. To this the *Forum of Trajan* (p. 312), with the column and the reliefs afterwards employed to decorate Constantine's arch, bear eloquent testimony. Under the next emperor *Hadrian* the majestic dome of the *Pantheon* (p. 247) was erected, but the other monuments of his reign, such as the *Temple of Venus and Roma* (p. 303) and his *Mausoleum* (p. 357), exhibit traces of degeneracy. The culminating point both of art and of political greatness had been attained. Thenceforward the greatness of the empire began gradually, but steadily, to decline.

The same degeneration is seen in the time of the Antonines. These monarchs were remarkable for their excellent qualities as sovereigns, and their peaceful sway has frequently been regarded as the period during which mankind in general enjoyed the greatest prosperity. There is even a tradition that 'the good old times' will return when the equestrian statue of the worthy *Marcus Aurelius* (p. 272), the gilding of which has almost entirely disappeared, shall resume its costly covering. This, however, was but the lull preceding a storm. The great plague under the latter emperor was the first of a series of fearful calamities which devastated the empire. Throughout an entire century civil wars, incursions of barbarians, famine, and pestilence succeeded each other without intermission. Although Rome was less affected by these horrors

than the provinces, it is computed that the population of the city, which at the beginning of the 2nd cent. was about 1 million, had dwindled to one-half by the time of *Diocletian*. A constant decline in architectural taste is traceable; but, as building always formed an important feature in the policy of the emperors, the number and extent of the ruins of this period are considerable. To this epoch belong the *Column of Marcus Aurelius* (p. 230), the *Arch of Sept. Severus* (p. 294), the magnificent *Baths of Caracalla* (p. 331), and the huge *Thermae of Diocletian* (p. 190).

After the Punic War the walls of the city had been suffered to fall to decay, and during nearly five centuries Rome was destitute of fortification. Under the emperor *Aurelian* in A.D. 270, however, danger became so imminent that it was deemed necessary again to protect the city by a wall against the attacks of the barbarians. This structure is to a great extent identical with that which is still standing. The latest important ruins of antiquity bear the name of Constantine the Great, *viz.* the *Basilica* (p. 301), *Thermae* (pp. 203, 243), and *Triumphal Arch* (p. 307). The two former were, however, begun by his rival Maxentius. Constantine manifested little partiality for Rome and ancient traditions, and the transference of the seat of empire to *Byzantium* (in 330) marks a decided turning-point in the history of the city, as well as in that of the whole empire. Rome indeed was still great on account of its glorious past and its magnificent monuments, but in many respects it had sunk to the level of a mere provincial town. No new works were thenceforth undertaken, and the old gradually fell to decay.

The city was still divided, in accordance with the Augustan System, into fourteen regions, in enumerating which we shall name the principal ruins belonging to each: — 1. *Porta Capena*, Via Appia, within the city (p. 330); 2. *Caelemontium*, Cælius (p. 334); 3. *Isis et Serapis*, Colosseum (p. 303), Baths of Trajan (p. 308); 4. *Templum Pacis*, Venus et Roma (p. 303), Basilica of Constantine (p. 301), Temple of Faustina (p. 300); 5. *Esquiliae*, Temple of Minerva Medica (p. 212); 6. *Alta Semita*, Baths of Constantine (p. 203) and Diocletian (p. 190); 7. *Via Lata*, between the modern Corso, the Quirinal, and Pincio (p. 227); 8. *Forum Romanum*, the republican and imperial Fora (pp. 287, 309) and the Capitol (p. 269); 9. *Circus Flaminius*, Theatres of Marcellus (p. 267) and Pompey (p. 262), Porticus of Octavia (p. 267), Pantheon (p. 247), Column of Marcus Aurelius (p. 230), and the Temple of Neptune (p. 230); 10. *Palatium*, Palatine (p. 314); 11. *Circus Maximus*, temple in the Forum Boarium (p. 322); 12. *Piscina Publica*, Baths of Caracalla (p. 331); 13. *Aventinus*, Pyramid of Cestius (p. 329); 14. *Transtiberim*, Trastevere and the Borgo. According to the statistics of this period, Rome possessed 19 aqueducts, and although four only of these are now in use, there is probably no city in the world which can boast of such an excellent supply of water as Rome. The banks of the Tiber were connected by 8 bridges. There were 423 streets, 1790 palaces, and 46,602 dwelling-houses. Among the public structures are mentioned 11 thermæ, 856 baths, 1352 fountains in the streets, 36 triumphal arches, 10 basilicas, etc. When the grandeur and magnificence suggested by these numbers is considered, it may occasion surprise that comparatively so few relics now remain; but it must be borne in mind that the work of destruction progressed steadily during nearly a thousand years.

The *Catacombs*, the earliest burial-places of the Christians, illustrate the gradual progress of this interesting community, in spite of every persecution, from the 1st century onwards. At the beginning of the year 313 Constantine issued his celebrated decree from Milan, according to Christianity equal rights with all other religions. This was the decisive step which led to the union of the church with the state. In 325 the first œcumenical council was held at Nicæa, and in 337 the emperor caused himself to be baptised when on his death-bed. Tradition attributes the earliest ecclesiastical division of Rome into seven diaconates to *St. Clement*, the fourth bishop, and St. Peter is said to have founded the first place of worship in the house of the senator Pudens, now the church of *Santa Pudenziana* (p. 205). To *Calixtus I.* (218-22) is ascribed the foundation of the church of *Santa Maria in Trastevere* (p. 420), and to *Urban*, his successor, that of *Santa Cecilia* (p. 422). About the beginning of the fourth century *Sant' Alessio* and *Santa Prisca* on the Aventine (pp. 326, 330) are supposed to have been founded. Of these churches, however, and also of the edifices erected by Constantine, no trustworthy record has been handed down to us. To that monarch tradition attributes the foundation of the following churches — the *Lateran*, *St. Peter's*, *San Paolo Fuori*, *Santa Croce in Gerusalemme*, *Sant' Agnese Fuori*, *San Lorenzo Fuori*, and *Santi Pietro e Marcellino* at Torre Pignattara (p. 438) — but probably erroneously, with the exception of the first, which was styled 'omnium urbis et orbis ecclesiarum mater et caput'. It is, however, noteworthy that the oldest and most important churches were generally outside the gates, or at least in their immediate vicinity; and this is accounted for by the fact that the Roman aristocracy at first clung tenaciously to the old traditions, and for a long period the city preserved its heathen character. The state at length overcame this antagonism. In 382 the altar of Victoria was removed from the senate-hall, and in 408 the ancient religion was at length deprived by a law of Honorius of all its temporal possessions, and thus indirectly of its spiritual authority also. The destruction of the ancient temples, or their transformation into Christian places of worship, now began, and the churches rapidly increased in number. At this early period Rome possessed 28 parish churches *(tituli)* besides numerous chapels, and among them arose the five Patriarchal Churches, presided over by the pope and forming a community to which the whole body of believers throughout the world was considered to belong. These five were *San Giovanni in Laterano*, *San Pietro*, *San Paolo*, *San Lorenzo*, and *Santa Maria Maggiore*. Besides these, *Santa Croce in Gerusalemme* and *San Sebastiano*, erected over the catacombs of the Via Appia, enjoyed special veneration. These formed the 'Seven Churches of Rome' to which pilgrims

flocked from every part of western Christendom. The number of monasteries now steadily increased, and at the same time the inroads of poverty made rapid strides.

In the 4th Century the cultivation of the Roman Campagna began to be seriously neglected, and in an official document of the year 395 it is stated that upwards of 500 square miles of arable land had been abandoned and converted into morass. The malaria at the same time extended its baneful sway from the coast into the interior of the country. The storms of the barbarian irruptions greatly aggravated the misery. Although the Vandals and Goths are often erroneously held responsible for the destruction of all the great monuments of antiquity, which, on the contrary, *Theodoric the Great* did his utmost to protect, Rome doubtless suffered terribly from having been the scene of their battles and pillagings. In 410 the city was plundered by Alaric and in 445 by the Vandals, and in 537 it sustained its first siege by the Goths under *Vitiges*. They laid waste the Campagna and cut off all the supplies of water brought to the city by the aqueducts, but the skill of *Belisarius* and the strength of the walls, particularly those of the Castle of Sant' Angelo, effectually repelled their attacks on the city. In March, 538, they were at length compelled to abandon their designs, after having beleaguered the city for upwards of a year. In December, 546, *Totila*, the king of the Goths, entered Rome, and is said to have found not more than 500 persons within the walls of the devastated city. Belisarius then repaired the walls, which had been partially destroyed, and in 547 he sustained a second siege. In 549 the city again fell into the hands of Totila, but in 552 it was recaptured by Narses and once more united with the Byzantine empire. About this period the city was reduced by war, pestilence, and poverty to a depth of misery which was never again paralleled, except during the absence of the papal court at Avignon. No thorough restoration was possible, for the Byzantine emperors cared nothing for Rome, and in the Longobards or Lombards arose new enemies to their dynasty in Italy. In 663 *Constans II.* visited Rome, an interval of 306 years having elapsed since it had been entered by a Byzantine emperor, and availed himself of the opportunity to carry off the last remains of the bronze with which the ancient monuments were decorated. In 755 the Longobards under their duke *Aistulf* besieged Rome for two months and ruthlessly devastated the Campagna, which during the preceding interval of peace had begun to wear a more smiling aspect. A lamentation of that period begins thus: —

'Nobilibus quondam fueras constructa patronis,
Subdita nunc servis, heu, male Roma ruis
Deseruere tui tanto te tempore reges,
Cessit et ad Græcos nomen honosque tuus'.

and terminates with the words: —

'Nam nisi te Petri meritum Paulique foveret,
Tempore jam longo Roma misella fores'.

It was in fact the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity which preserved the city from total destruction. The transformation of heathen into Christian Rome was accompanied by the gradual development of the Papacy as the supreme ecclesiastical power in the West. *Leo the Great* (440-461) and *Gregory the Great* (590-604) may be regarded as the chief originators of this scheme of aggrandisement. These prelates and their successors were indefatigable in their efforts to realize their project, and under their auspices, notwithstanding the poverty and misery into which Rome had sunk, new churches and monasteries were constantly springing up among the ruins of the monuments of antiquity, and the last feeble spark of artistic taste that still survived was devoted to the decoration of these buildings. The objects at which they chiefly aimed were independence of Byzantium, the subjection of the Eastern church to the court of Rome, and the conversion of the heathen Germans, the accomplishment of which would materially pave the way for their ulterior ambitious schemes. In 727 the Longobard king *Luitprand* presented Sutri (p. 116), which had been captured by him, to the pope, this being the first instance of a town being presented to the church, and this gift constituted a basis for the subsequent formation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that monarch actually fulfilled his promise of making over the Exarchate of Ravenna and the other towns to the representative of St. Peter; but it is certain that the temporal power of the popes and their supremacy over Rome dates from the grants made by Pepin to the Church. On Christmas Day, in the year 800, *Charlemagne* was crowned by *Leo III.*, and from that period dates the career of the 'Holy Roman Empire' and the Mediæval History of Rome and the Roman Catholic Church.

A characteristic of this period is to be found in the numerous, many-storied towers of red brick which contrast so strongly with the monuments of ancient Rome. This style of architecture was developed in the Carlovingian epoch, although most of these towers now extant were not erected before the 12th or 13th century. In still greater numbers sprang up towers of a defensive character, a few only of which, such as the so-called *Torre di Nerone* (p. 176), are still preserved. The forest of towers, belonging to numerous different owners, which reared themselves over the ruins of the mistress of the world, affords at the same time a clue to the character of the whole epoch; for, in spite of the nominal sway

exercised over the greater part of Europe by the pope and the emperor, continual feuds raged both at Rome and elsewhere between the temporal and spiritual powers, and between the nobility and the populace. The great monuments of antiquity were now doomed to utter destruction, and their fate is thus described by the historian Gregovorius (see p. lxxxii; iii. 565): — 'Charlemagne had already set the example of carrying off ancient columns and sculptures to adorn his cathedral at Aix-la-Chapelle, and the popes, who regarded the greatest monuments of Rome as the property of the state, possessed neither taste, nor time, nor ability to take measures for their preservation. The plundering of ancient buildings became the order of the day. The priests were indefatigable in transferring antique columns and marbles to their churches; the nobles, and even the abbots, took possession of magnificent ancient edifices which they disfigured by the addition of modern towers; and the citizens established their work-shops, rope-walks, and smithies in the towers and circuses of imperial Rome. The fisherman selling his fish near the bridges over the Tiber, the butcher displaying his meat at the theatre of Marcellus, and the baker exposing his bread for sale, deposited their wares on the magnificent slabs of marble which had once been used as seats by the senators in the theatre or circus and perhaps by Cæsar, Mark Antony, Augustus, and other masters of the world. The elaborately sculptured sarcophagi of Roman heroes were scattered in every direction and converted into cisterns, washing-vats, and troughs for swine; and the table of the tailor and the shoemaker was perhaps formed of the cippus of some illustrious Roman, or of a slab of alabaster once used by some noble Roman matron for the display of her jewellery. For several centuries Rome may be said to have resembled a vast lime-kiln, into which the costliest marbles were recklessly cast for the purpose of burning lime; and thus did the Romans incessantly pillage, burn, dismantle, and utterly destroy their glorious old city'.

Leo IV. (847-855) encircled the 'Leonine City' with a wall and erected other useful structures; but the ravages of the Saracens in the city and its environs soon prevented farther progress. When at length these barbarians were finally subdued by *John X.* (914-928), the city was repeatedly besieged and captured by German armies during the contest for the imperial supremacy; and subsequently, in consequence of incessant civic feuds, the whole city was converted into a number of distinct fortified quarters, with castellated houses, in the construction of which numerous monuments of antiquity were ruthlessly destroyed for the sake of the building materials they afforded. Every temporary re-establishment of peace was invariably followed by new scenes of devastation, as when the senator *Brancaleone* dismantled no fewer than 140 of the strongholds of the warlike nobles about the middle of the 13th cent.

The constantly increasing civic and national dissensions at length compelled *Clement V.* (1305-16) in 1309 to transfer the seat of the pontifical government to Avignon, where it remained till 1377, whilst Rome was successively governed by Guelphs and Ghibellines, Neapolitans and Germans, Orsinis and Colonnas, and for a brief period (1347) *Cola di Rienzo* even succeeded in restoring the ancient republican form of government. This was an epoch of the utmost misery, when poverty, war, and disease had reduced the population to less than 20,000 souls.

A happier era was inaugurated by the return of *Gregory XI.* (1370-78) to the city (1377). After the termination of the papal schism (1378-1417) the new development of the city progressed rapidly, aided by the vast sums of money which flowed into the papal coffers and by the revival of taste for art and science promoted by *Nicholas V.* (1447-55), *Julius II.* (1503-13), *Leo X.* (1513-22), etc. In 1527 the city was sacked *(Sacco di Roma)* by the troops of the imperial general Charles of Bourbon; but it gradually recovered from the blow, its population again increased, many palaces were reared by papal favourites, while the popes and their cardinals restored the old churches and vied with each other in building new ones. This was especially the case during the pontificate of *Sixtus V.* (1585-90), to whom modern Rome is chiefly indebted for its characteristic features. Comp. p. lxxiii.

In 1798 a republic was established for a short period at Rome, and from 1809 to 1814 the city was under the supremacy of France. A republican form of government was again declared in 1849, in consequence of the events of 1848, but *Pius IX.* was restored by the French in 1850. The city was then garrisoned by 15,000 French troops, who were withdrawn in 1866, in accordance with the convention of 1864; but they were recalled after the Garibaldian hostilities of 1867, and were quartered in the environs until the breaking out of the Franco-Prussian war of 1870. On 20th Sept. of that year the Italian troops marched into the city, after a bombardment of five hours. The States of the Church are now incorporated with the kingdom of Italy, of which Rome is once more the capital. The population of the city in 1870 was about 215,000. On Jan. 9th, 1878, occurred the death of Victor Emmanuel II. He was succeeded by his son, Humbert I. (b. 1844; assassinated July 29th, 1900) and his grandson Victor Emmanuel III. (b. Nov. 11th, 1869).

CHRONOLOGICAL TABLE OF ROMAN EMPERORS AND POPES.

B.C.	Rom. Emp.	Popes.†	A.D.	Rom. Emp.	Popes
44	Julius Cæsar murdered.		235	Maximinus.	Anterus, 235-236.
28	Cæsar Octavianus Augustus.		236		Fabianus,
A.D.			238	Gordian I. & II. Pupienus and Balbinus.	236-250.
14	Tiberius.		238	Gordian III.	
37	Caligula.		244	Philip the Arabian.	
41	Claudius.		249	Decius.	
54	Nero.		251	Gallus and Volusianus.	Cornelius, 251-253.
67		Martyrdom of St. Peter.	253	Æmilianus.	Lucius I., 253-254.
68	Galba.	Linus, 67-79.		Valerianus.	Stephen I., 254-257.
69	Otho. Vitellius.		257		Sixtus II., 257-258.
69	Vespasian.		260	Gallienus.	Dionysius, 259-268.
79	Titus.		268	Claudius II.	Felix I., 269-274.
81	Domitian.	Clement I., 91-100.	270	Aurelian.	
96	Nerva.		275	Tacitus.	Eutychianus.
98	Trajan.		276	Florianus.	
100		Euaristus.		Probus.	
109		Alexander I.	282	Carus.	
117	Hadrian.		283	Carinus and Numerianus.	Caius.
119		Sixtus I.	284	Diocletian.	
128		Telesphorus.	296		Marcellinus. ††
138	Antoninus Pius.		305	Constantius Chlorus and Maximianus Galerius.	
139		Hyginus.			
142		Pius I.			
157		Anicetus.			
161	Marcus Aurelius.				
168		Soter.			
177		Eleutherus.			
180	Commodus.		306	Constantine the Great (sole Emp. 324-337).	
190		Victor I., 190-202.			
193	Pertinax. Didius Julianus.				
193	Septimius Severus.		307	Maxentius. Severus. Licinius.	
202		Zephyrinus, 202-218.			
212	Caracalla (Geta, d. 212).		308	Maximin II.	Marcellus.
217	Macrinus.		309		Eusebius.
218	Heliogabalus.	Calixtus I., 218-222.	311		Melchiades.
222	Alexander Severus.		314		Sylvester I.
			336		Marcus.
223		Urbanus I., 223-230.	337	Constantine II. Constantius II. Constans.	Julius I.
230		Pontianus, 230-235.	352		Liberius (d. 366).

† The dates of the popes down to Constantine are uncertain, having been handed down by vague tradition only.

†† After the death of Marcellinus in 304 the persecutions of Diocletian kept the papal seat vacant for four years.

A.D.	Rom. Emp.	Popes
360	Julian.	
363	Jovian.	
364	Valentinian I. and Valens.	
366		Damasus I.
367	Gratian.	
375	Valentinian II.	
379	Theodosius (sole Emp. 392-395).	
383	Arcadius.	
384		Siricius.
395	Honorius. †	
399		Anastasius I.
401		Innocent I.
417		Zosimus.
418		Boniface I.
422		Cœlestinus I.
425	Valentinian III.	
432		Sixtus III.
440		Leo I., the Great.
455	Petronius Maximus.	
455-475	Avitus.	
	Majorianus.	
	Lib. Severus.	
	Anthemius.	
	Olybrius.	Hilarius 461-468.
	Glycerius.	Simplicius
	Julius Nepos.	468-483.
475	Romulus Augustulus.	
476	End of the W. Roman Empire.	
483		Felix III.
492		Gelasius I.
496		Anastasius II.
498		Symmachus.
514		Hormisdas.
523		John I.
526		Felix IV.
530		Boniface II. ††
532		John II.
535		St. Agapetus I.
536		St. Silverius.
537		Vigilius.
556		Pelagius I.
561		John III.
575		Benedict I.
578		Pelagius II.
590		St. Gregory I. the Great.
604		Sabinianus.
607		Boniface III.
608		St. Boniface IV.
615		Deusdeditus.
619		Boniface V.
625-38		Honorius I.
640		Severinus.
		John IV.
642		Theodorus I.
649		St. Martin I.
654		St. Eugene I.
657		St. Vitalianus.
672		Adeodatus.
676		Donus I.
678		St. Agathus.
682-83		St. Leo II.
684		St. Benedict II.
685		John V.
686		Conon.
687		St. Sergius I.
701		John VI.
705		John VII.
708		Sisinnius.
		Constantine I.
715		St. Gregory II.
731		St. Gregory III.
741		St. Zacharias.
752		Stephen II.
		Stephen III.
757		St. Paul I.
767		Constantine II.
768		Philip.
		Stephen IV.
772		Hadrian I.
795		St. Leo III.
800	*Rom. Emp. of Germ. origin* †††	
814		
816	Charlemagne.	Stephen V.
817	Louis the Pious.	St. Paschalis I.
824		Eugene II.
827		Valentinus.
		Gregory IV.
843	Lothaire.	

† From 395, the year of the death of Theodosius, the division of the Empire became permanent; in the above table the Emperors of the W. Roman Empire only are enumerated.

†† Thus far all the popes have been canonized.

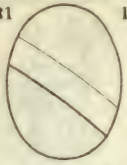
††† The names of a few English sovereigns, especially those who appear most prominently in papal history, have been added to this column to facilitate realization of contemporary history.

A.D.	Rom. Emp.	Popes
844		Sergius II.
847		St. Leo IV.
855	Louis II.	Benedict III.
858		St. Nicholas I.
867		Hadrian II.
872		John VIII.
875	Charles the Bald.	
881	Charles the Fat.	
883		Marinus I.
884		Hadrian III.
885		Stephen VI.
887	Arnulf.	
891		Formosus.
896	[Alfred the Great of England, 871-901.]	Boniface VI.
		Stephen VII.
897		Romanus.
		Theodorus II.
898		John IX.
900	Louis the Child.	Benedict IV.
903		Leo V.
904		Sergius III.
911	Conrad I.	Anastasius III.
913		Landonius.
914		John X.
919	Henry I.	
928		Leo VI.
929		Stephen VIII.
931		John XI.
936	Otho I.	Leo VII.
939		Stephen IX.
942		Marinus II.
946		Agapetus II.
955		John XII.
963		Leo VIII.
964		Benedict V.
965		John XIII.
973	Otho II.	Benedict VI.
974		Benedict VII.
		Boniface VII.
983	Otho III.	John XIV.
985		John XV.
996-999		Gregory V.
997		John XVI., anti-pope.
999		Sylvester II.
1002	Henry II.	
1003		John XVII.
		John XVIII.
1009		Sergius IV.
1012		Benedict VIII.
1024	Conrad II.	John XIX.
1033		Benedict IX.
1039	Henry III.	
1045		Gregory VI.
1046		Clement II.
1048		Damasus II.
1049		St. Leo IX.
1055		Victor II.
1056	Henry IV.	
1057		Stephen X.
1058		Benedict X.
1059		Nicholas II.
1061	[William the Conqueror, 1066-1087.]	Alexander II.
1073-85		Gregory VII. (Hildebrand).
1086		Victor III.
1088		Urban II.
1099		Paschalis II.
1106	Henry V.	
1118		Gelasius II.
1119		Calixtus II.
1124		Honorius II.
1125	Lothaire of Saxony.	
1130		Innocent II.
1138	Conrad III. of Hohenstaufen.	
1143		Cœlestine II.
1144		Lucius II.
1145		Eugene III.
1152	Frederick I. Barbarossa.	
1153		Anastasius IV.
1154	[Henry II. of England, 1154-1189.]	Hadrian IV.
1159		Alexander III.
1181		Lucius III.
1185		Urban III.
1187		Gregory VIII.
		Clement III.
1190	Henry VI.	
1191		Cœlestine III.
1198	Philip of Swabia and Otho IV. [Richard Cœur de Lion of England, 1189-1199.]	Innocent III.
1212	Frederick II.	
1216	[John Lackland, 1199-1216.]	Honorius III.
1227		Gregory IX.
1241		Cœlestine IV.
1243		Innocent IV.
1250	Conrad IV.	
1254	Interregnum.	Alexander IV.
1261-1264		Urban IV.
1265-1268		Clement IV.
1271		Gregory X.
1273	Rudolph of Hapsburg.	

MARTINUS V.
1417 1431

COLONNA

EUGENIUS IV.
1431 1447



CONDOLMIERI

NICOLAUS V.
1447 1455

PARENTUCELLI

CALIXTUS III.
1455 1458

BORGIA

PIUS II. PIUS III.
1458 1464 1503

PICCOLOMINI

PAULUS II.
1464 1471

BARBO

SIXTUS IV.
1471 1484

DELLA ROVERE

INNOCENTIUS VIII.
1484 1492

CIBO

ALEXANDER VI.
1492 1503

BORGIA

JULIUS II.
1503 1513

DELLA ROVERE

LEO X. LEO XI.
1513 1521 1605

MEDICI

HADRIANUS VI. CLEMENS VII.
1523 1523 1522 1534

DE DEL MEDICI

PAULUS III.
1534 1549

FARNESE

JULIUS III.
1550 1555

DEL MONTE

MARCELLUS II.
1555

CERVINO

PAULUS IV.
1555 1559

CARRAFA

PIUS IV.
1559 1565

MEDICI

PIUS V.
1566 1572

GHISLIERI

GREGORIUS XIII.
1572 1585

BUONCOMPAGNO

SIXTUS V.
1585 1590

PERETTI

URBANUS VII. (CASTAGNA)
1590

1591
GREGORIUS XIV. INNOCENT. IX.

CLEMENS VIII.
1592 1605

ALDOBRANDINI

PAULUS V.
1605 1621

BORGHESE

GREGORIUS XV.
1621 1623

LUDOVISI

Geograph. Anst. von Wagner & Debes, Leipzig

URBANUS VIII.
1623 1644

BARBERINI

INNOCENTIUS X.
1644 1655

PAMFILI

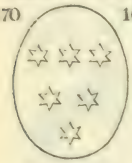
ALEXANDER VII.
1655 1667

CHIGI

CLEMENS IX.
1667 1669

ROSPIGLIOSI

CLEMENS X.
1670 1676



ALTIERI

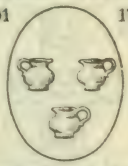
INNOCENTIUS XI.
1676 1689

ODESCALCHI

ALEXANDER VIII.
1689 1691

OTTOBONI

INNOCENTIUS XII.
1691 1700



PIGNATELLI

CLEMENS XI.
1700 1721

ALBANI

INNOCENTIUS XIII.
1721 1724

CONTI

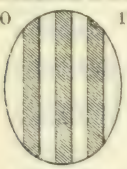
BENEDICTUS XIII.
1724 1730

ORSINI

CLEMENS XII.
1730 1740

CORSINI

BENEDICTUS XIV.
1740 1758



LAMBERTINI

CLEMENS XIII.
1758 1769

REZZONICO

CLEMENS XIV.
1769 1774

GANGANELLI

PIUS VI.
1775 1799

BRASCHI

PIUS VII.
1800 1823

CHIARAMONTI

LEO XII.
1823 1829

DELLA GENGA

PIUS VIII.
1829 1830

CASTIGLIONE

GREGORIUS XVI.
1831 1846

CAPELLARI

PIUS IX.
1846 1878

MASTAI-FERETTI

LEO XIII.
1878 1903

PECCI

PIUS X.
1903 1914

SARTO

BENEDICTUS XV
1914

DELLA CHIESA

Geograph. Anst. von Wagner & Debes Leipzig

A.D.	Rom. Emp.	Popes
1276		Innocent V.
	[Edward I. of England, 1272-1307.]	Hadrian V.
		John XX. or XXI.
1277-1280		Nicholas III.
1281		Martin IV.
1285-1287		Honorius IV.
1288-1292		Nicholas IV.
1292	Adolph of Nassau.	
1294-1303		St. Cœlestine V.
		Boniface VIII.
1298	Albert I.	
1303-1304		Benedict XI.
1305		Clement V.
1308	Henry VII. of Luxembourg.	
1314	Louis of Bavaria and Frederick of Austria.	
1316	[Edward III. of	John XXII.
1334	England, 1327-	Benedict XII.
1342	1377.]	Clement VI.
1346	Charles IV. of Luxembourg.	
1352		Innocent VI.
1362		Urban V.
1370		Gregory XI.
1378	Wenzel.	Urban VI.
1389		Boniface IX.
1400	Rupert of the Palatinate.	
1404		Innocent VII.
1406		Gregory XII.
1409		Alexander V.
1410	Sigismund.	John XXIII.
1417	[Henry V. of Eng-	Martin V.
1431	land, 1413-1422.]	Eugene IV.
1438	Albert II.	
1440	Frederick III.	
1447		Nicholas V.
1455	[Henry VI. of	Calixtus III.
1458	England, 1422-1461.]	Pius II. (Æneas Sylvius Piccolomini of Pienza).
1464		Paul II. (Pietro Barbo of Venice).
1471		Sixtus IV. (Francesco della Rovere).
1484	[Henry VII. of England, 1485-1509.]	Innocent VIII. (Giov. Batt. Cibo of Genoa).
1492		Alexander VI. (Roder. Borgia).
1493	Maximilian I.	
1503	[Henry VIII. of England, 1509-1547.]	Pius III. (Francesco Piccolomini of Siena).
1503		Julius II. (Giuliano della Rovere of Albissola).
1513		Leo X. (Giovanni de' Medici).
1519	Charles V.	
1522		Hadrian VI. (Dedel of Utrecht).
1523		Clement VII. (Giulio Medici).
1534		Paul III. (Alessandro Farnese).
1550	[Mary I. of England, 1553-1558.]	Julius III. (Giov. Maria del Monte).
1555		Marcellus II. (Marcello Cervino of Siena).
		Paul IV. (Gian Pietro Caraffa of Naples).
1556	Ferdinand I.	
1559	[Elizabeth of England, 1558-1603.]	Pius IV. (Giov. Angelo Medici of Milan).
1564	Maximilian II.	
1566		St. Pius V. (Mich. Ghislieri of Piedmont).
1572		Gregory XIII. (Ugo Buoncompagni of Bologna).
1576	Rudolph II.	
1585		Sixtus V. (Felice Peretti of the Marches).
1590		Urban VII. (Giambattista Castagna of Rome).
1590		Gregory XIV. (Nic. Sfondrati of Milan).
1591		Innocent IX. (Giannantonio Facchinetti of Bologna).

A.D.	Rom. Emp.	Popes
1592		Clement VIII. (Ippolito Aldobrandini of Florence).
1605	[James I. of England, 1603-1625.]	Leo XI. (Alessandro Medici).
		Paul V. (Camillo Borghese).
1612	Matthias.	
1619	Ferdinand II.	
1621	[Charles I. of England, 1625-1649.]	Gregory XV. (Alessandro Ludovisi).
1623		Urban VIII. (Maffeo Barberini).
1637	Ferdinand III.	
1644	[Commonwealth and Protectorate, 1649-1660.]	Innocent X. (Giambattista Pamfili).
1655		Alexander VII. (Fabio Chigi of Siena).
1658	Leopold I.	
1667	[Charles II. o England, 1660-1685.]	Clement IX. (Giul. Rospigliosi).
1670		Clement X. (EmilioAltieri).
1676		Innocent XI. (Benedetto Odescalchi).
1689	[William III. and Mary II. of England, 1688-1702.]	Alexander VIII. (Pietro Ottobuoni).
1691		Innocent XII. (Ant. Pignatelli).
1700		Clement XI. (Giov. Franc. Albani).
1705	Joseph I.	
1711	Charles VI.	
1721		Innocent XIII. (Mich. Ang. de Conti).
1724	[George II. of England, 1727-1760.]	Benedict XIII. (Vinc. Maria Orsini).
1730		Clement XII. (Lorenzo Corsini).
1740		Benedict XIV. (Prosp. Lambertini).
1742	Charles VII. of Bavaria.	
1745	Francis I.	
1758	[George III. of England, 1760-1820.]	Clement XIII. (Carlo Rezzonico of Venice).
1765	Joseph II.	
1769		Clement XIV. (Giov. Ant. Ganganelli of Rimini).
1775		Pius VI. (Giov Ang. Braschi).
1790	Leopold II.	
1792	Francis II.	
1800		Pius VII. (Gregorio Barnaba Chiaramonti of Cesena).
1823	[George IV. of England, 1820-1830.]	Leo XII. (Annib della Genga of Spoleto).
1829		Pius VIII. (Franc. Sav. Castiglioni of Cingoli).
1831	[Victoria of England, 1837-1901.]	Gregory XVI. (Mauro Capellari of Belluno).
1846		Pius IX. (Giovanni Maria Mastai-Feretti of Senigallia).
1878		Leo XIII. (Gioacchino Pecci of Carpineto).
1903	[Edward VII. of England, king 1901.]	Pius X. (Giuseppe Sarto of Riese, b. June 2nd, 1835, Cardinal 1893, Pope Aug. 4th, 1903).

Ancient Art.

A HISTORICAL SKETCH

by Prof. Reinhard Kekulé von Stradonitz.

> *'As the streams lose themselves in the mightier Ocean, so the history of the peoples once distributed along the Mediterranean shores is absorbed in that of the mighty Mistress of the World.'*
>
> NIEBUHR.

The traveller who would not wander through the galleries of Rome in mere vacant wonderment may bear in mind these words of Niebuhr. As a preface to the following pages, they will not only help the intelligent observer to a worthy appreciation of the master-pieces presented to him, but enable him to invest them with appropriate historical associations.

But this is not so easy as it may at first appear; and, strange as it may seem, the present condition of our knowledge of the history of antique art makes it more difficult than ever. No one who is accustomed to use his own eyes, or has learned to do so in Rome, can have failed to observe a fact in connection with most of the statues in the Roman museums, in many cases the statues that have been most celebrated for centuries, which seriously interferes with the enjoyment to be derived from them; the fact, namely, that they have been ruthlessly bathed with mordant acids, trimmed, retouched, smoothed, polished, and restored in a fashion that is always arbitrary and frequently senseless. This pernicious practice, which was applied without exception to every one of the earlier discoveries that attracted any attention at all, began in Rome and has maintained its ground longest there; indeed, it is not yet by any means extinct. Its object was to adapt the works of art for the drawing-room, to render them more suitable as ornaments for the villa and the palazzo. But it robbed the ancient sculptures which fell victim to it of all their original freshness and charm, and it has irrevocably injured their artistic significance. Apart, however, from this external treatment, the crowd of statues that fills the Vatican, the Capitol, and the other Roman galleries bears to us a different relation from that which they bore to Winckelmann and his immediate successors, such as Goethe and Herder. To the latter they represented the inexhaustible source whence they drew, with

ever fresh admiration, all their conceptions of Greek art. But we have access to other and purer sources. Goethe himself was keenly alive to the revolution in the conception of art that was created by a closer acquaintance with the sculptures of the Parthenon. Such a wealth of Greek works of art has been yielded by the soil of Greece and Asia Minor during the 19th century, that the material which was at the disposal of Winckelmann seems in comparison almost miserably scanty, and certainly not genuine enough nor trustworthy enough to serve as the basis for a history of art. Even Raphael Mengs, the friend of Winckelmann, had observed that many of the celebrated masterpieces in the Roman galleries were merely copies of earlier Greek works. And even those that are not copies do not stand in the same relation to Imperial Rome as, for example, the frescoes of Fra Angelico in the Cloisters of St. Mark, or those of Andrea del Sarto in the Church of the Santissima Annunziata to Florence, or as the masterpieces of Raphael and Michael Angelo in the Vatican to mediæval and pontifical Rome. These latter originated, so to speak, with her, were her peculiar attributes, the fitting emblems of her ecclesiastical supremacy. The genius which created them, she inspired, fostered, and rewarded. On the other hand, Rome had as little influence on the marvellous development of Greek art, as London had upon the Italian Renaissance, on Giotto and Masaccio, on Raphael and Michael Angelo. In fact, those particular works, which, while they fill the mind with a wonder akin to awe, minister to our noblest gratification, and in the presence of whose marvellous perfection all subsequent efforts are dwarfed into insignificance, occupied in Rome ages ago, and still occupy, a place corresponding to that which the masterpieces of the Italian and other schools of painting fill in the galleries of London, Paris, St. Petersburg, and Dresden.

A comprehensive general idea of the epochs during which Greek art sprang up, flourished, and decayed, is now better and more easily obtained in Greece, London, or Berlin than at Rome. Only a single epoch is represented with any completeness there — that in which Greek art entered the service of Rome and became Roman. Students of the antique at Rome, especially in beginning their studies, naturally follow the example of Winckelmann, Herder, and Goethe, in searching mainly for authentic Greek works. Though complete presentments of the great Greek epochs are not to be found at Rome, the galleries of that city contain nevertheless an abundance of marvellous works of art invested with imperishable splendour. There is still, as there has always been, inexhaustibly rich material for the investigators into particular works of art or individual artists. We are dependent upon Rome for whole series of statues without which our conceptions of Greek art would be sadly imperfect; without the interposition of the Mistress of the World,

who attracted to herself all the elements of ancient art, the names of many celebrated Greek sculptors would have remained mere phantom sounds.

At no period, not even the earliest, can Rome have been absolutely and entirely beyond the influence of Greek culture and art; but at first this influence was felt only faintly and indirectly. Roman authors themselves maintain that all the artistic undertakings of the first centuries of Rome were performed by *Etruscans* or after Etruscan models. Artists or works of Greek origin were of only occasional occurrence. The earliest *Importation of Greek Works of Art* on a large scale did not take place until after the capture of Syracuse in 212 B.C. Then for the first time, says Plutarch, Roman eyes were opened to the beauty of Greek art. Thenceforward every fresh victory of the legions on Greek soil brought fresh spoils of art to Rome. Capua and Tarentum, Eretria and Macedonia, Corinth and Athens were all laid under the artistic tribute. When Paullus Æmilius triumphed over Macedonia in 167 B.C., two hundred and seventy waggon-loads of statues and pictures — the spoils of seventy cities — swelled the victor's procession in Rome. Works of art, which were at first carried off only as the proofs of victory, gradually became more and more prized for their own sake. Everyone who laid claim to a tincture of letters sought, by force or fraud, by purchase or exchange, to obtain works of art for the adornment of his palace, his villa, or his library. The connoisseur and the enthusiast, the ostentatious and the fashionable competed, just as they compete to-day, to raise the prices of recognized works of famous artists. Even under the emperors Greece continued to be the artistic emporium of Rome. Works of all kinds were brought to Rome under Augustus, still more under Caligula, most of all under Nero. Thus there were collected at Rome Greek works of every epoch and of every school, works of the highest excellence and others of mediocre value, originals from the chisels of the great masters, and copies executed to order. At first the selection was dictated by chance or, rather, by the greed of acquisition. If any works were preferred to others, they were those that were imposing, costly, or striking. Gradually, however, connoisseurship and a critical taste were developed; but unpretending or archaic works received little attention unless some historic event or anecdote was connected with them. On the other hand the desire to possess what others possessed flourished all the more; and when the originals were unattainable, copies, and if possible full-sized copies, were eagerly sought. Dozens of copies of especially popular statues exist at the present day. Frequently the costly bronze statues were reproduced in the cheaper marble. The value of these copies naturally varies very much; some of them are very inferior.

Greek Art had passed through many vicissitudes before it

became familiarly known to the Romans. Even under the tyrants, such as *Polycrates* in Samos and *Pisistratus* and his sons at Athens, the artistic activity of Greece was in a flourishing and productive condition. Archaic Art received its first great impetus at the period of the Persian Wars; for the warlike spirit and the military exploits infused new life into it instead of injuring it. Extant works have rendered us especially familiar with the achievements of the *Æginetan Artists* and of the sculptors who were employed on the external decoration of the temple of Zeus at *Olympia*. Original works and copies of this period are not wanting at Rome, though they have to be carefully sought for among the infinitely more numerous examples of the later epochs. The most notable example is the bronze figure of the *Thorn Extractor* (p. 281). Though this figure is not invested with that so-called 'ideality' which was formerly, and is still to a certain extent conceived of, as obtaining in Greek art, yet it cannot fail to be both attractive and expressive to all who examine it with sufficient care. There is room for endless admiration in the whole-hearted attention with which the healthy and slender boy devotes himself to the matter in hand; in his simple and natural motion; in the striking fidelity to nature shown in the body and in the pure and clean forms; in the charmingly archaic reserve of the countenance; and in the genuinely artistic, tranquil, and fresh spirit that pervades the entire motive and its execution. Eminent artists of all periods have been keenly sensible of the charm of the Thorn Extractor. Variations are still extant, dating both from antiquity and from the times of the Renaissance. Brunelleschi even adopted the motive and used it in his relief of the Offering of Isaac, in the Bargello at Florence. The Thorn Extractor is unmistakably related to the sculptures of the Olympian temple of Zeus, but, so far, it has not been possible to assign it with certainty to any particular artist or even to any particular school. Pythagoras, a sculptor who flourished in the W. parts of Greece in the first half of the 5th cent. B.C., has been conjecturally mentioned in connection with this statue.

Archaic art seems to have culminated in the Athenian **Phidias,** celebrated especially for his colossal chryselephantine statues of *Zeus* at Olympia and of *Athena* in the Parthenon at Athens. The barriers once thrown down, the path to freedom was first trodden by **Myron,** one of the greatest artists that have ever lived. The most frequently mentioned of his works is a bronze *Cow*, whose wonderful fidelity to nature ancient authors extol in innumerable allusions and comparisons, without, however, giving any details as to its appearance. We know rather more of his *Discobolus*, bent almost double in the act of throwing the discus, 'like an arrow sent from the bow' (see p. 395), and of his group of *Marsyas and Athena*. In this group the sculptor represents Marsyas in the act of seizing

the pipes which Athena has rejected, and on which he plays while dancing with delight. He recoils in terror and bewilderment as the goddess, suddenly appearing, dashes the pipes from his hand (p. 349). Several standing figures in repose may also be referred to the stage of art represented by Myron; *e.g.* the very ancient statue of *Dionysus*, from Tivoli, now in the Museo delle Terme (p. 194). To this stage, which immediately preceded and to a certain extent overlapped that which produced the Parthenon sculptures, belong also several reliefs, among which are the beautiful *Relief of Orpheus* (p. 433), represented by an antique copy in the Villa Albani, and a magnificent and large Attic *Relief of an Equestrian Combat* (p. 434), in the same collection, closely resembling the metopes of the Parthenon but even excelling them in excellence of workmanship.

The Myronian stage of art, if we may use that expression, was closely allied to the stages that followed. This is illustrated by the *Statues of Amazons*, of which many replicas (some very poor) are to be seen in the Roman museums. The earliest type represents a wounded Amazon quitting the battle and advancing painfully, with her right hand resting on her spear (p. 276). In a later type the exhausted and vanquished Amazon appears in a stationary attitude, with her right arm resting on her head (p. 404). This latter type is due to **Polycletus**, who must have been familiar with the earlier Attic Amazon. On the other hand, the so-called Mattei Amazon (p. 398), whose attitude has not yet been satisfactorily explained, is a later modification of the type of Polycletus. Polycletus seems to have enjoyed great popularity with the Romans. He was the celebrated master of the *Argive Bronze Sculptors* in the latter half of the 5th cent., and was also extolled as a teacher, following fixed formulæ for the attitudes and proportions of his statues, and enjoining them upon his pupils. His *Doryphorus*, surnamed the 'Canon' (p. 404), was regarded as a model of art; and his *Diadumenus* (p. 401) was a counterpart to it. The Doryphorus leans his weight on his right foot, with the left foot a little in the rear; the head is turned slightly to the side, in an attitude of attention; the right arm hangs down, while the left hand grasps a spear resting on the shoulder. The Diadumenus is in a similar attitude; the head is also turned to the side, but with a more marked movement; the hands are raised and in the act of fastening a fillet round the head. The proportions of the two statues are harmonious and attractive, but scarcely so slender as those afterwards in vogue, and it is easy to understand how the following generations found them a little heavy. We are also at no loss to understand what the ancient writers on art mean when they speak of the special attitude which Polycletus is said to have invented, or of the sameness with which his statues are charged. The attitude is evidently that of the Dory-

phorus and the Diadumenus, which also recurs in his Amazon. Its essence is in the position of the feet, while the quiet, well-considered, and harmonious movement of the body serves to throw into prominence the powerful beauty of the frame, its carefully calculated symmetry, and the normal proportions of the whole and of the individual parts, and also allows the most delicate and equally finished execution of details. To our modern taste the beauty of these statues seems, indeed, of a somewhat over-muscular and even coarse type, and we are better able to sympathize with the moderate criticism passed upon them by writers of a little later date than with unqualified praise of their delicacy of execution and attractive beauty. But it is in precisely such works as these that the desired effect depends upon that supreme finish which Polycletus is said to have declared was the real secret of art. Unfortunately we possess neither an original work of this artist nor any copy of sufficient excellence to enable us to form an adequate idea of this perfection of execution.

In the *4th Century* B.C. the most famous artists were *Scopas*, *Praxiteles*, and (towards the end) *Lysippus* of Sikyon.

Scopas was among the sculptors employed about the middle of the century upon the *Mausoleum* at Halicarnassus, the sculptured fragments from which (now in London) dominate our conceptions of the art of that epoch, just as the Parthenon sculptures do for the age of Pericles, and the sculptures from Olympia and Ægina for a still earlier epoch. Few extant works have as yet been traced with certainty to the chisel of Scopas. In Rome the most important is a *Head* in the Villa Medici, now placed upon an antique statue to which it does not belong (p. 182). This head, radiant with intelligent life, recalls the style of the Vatican Meleager (p. 401) but is incomparably finer.

Comparison with the Mausoleum sculptures indicates that the beautiful group to which the *Pasquino* belongs, dates also from this epoch. Rome possesses only a few fragments from replicas of this group. Bernini asserted that the sadly mutilated fragment by the Palazzo Braschi (p. 259) was the best antique sculpture known to him. The fragments in the Vatican (p. 399) are more conveniently studied.

Tender beauty and grace were the divine attributes of **Praxiteles** and the family of whom he was chief. At the time when Athens, weary of conflict with the Hellenic confederacy, longed for peace, one of the family, **Cephisodotus the Elder**, produced his *Irene and Plutus*, the goddess of peace bearing in her arms the infantine god of riches, of which there is a copy in the Glyptothek at Munich. Praxiteles himself belongs to a succeeding generation. Above all his *Aphrodite* in Cnidos (see p. 394), his *Eros* in Thespia, and his *Satyr* (see p. 275) were the wonder and delight of antiquity;

and now that the excavations at Olympia have yielded his *Hermes* to our eyes, we can understand and share the enthusiasm of the ancients. At the same time this single authenticated original of the great master shows us how little reliance is to be placed on the ordinary copies of his works, which are so numerous in our museums and so often destitute of charm. Doubtless our collections contain many other works inspired by Praxiteles which, however, have not yet been identified owing to the same defective copying. The sons of Praxiteles, *Cephisodotus the Younger* and *Timarchus*, were also celebrated as sculptors.

Among the contemporaries of Scopas was **Leochares**, whose chief work was the group of *Ganymede* borne to Olympus by the eagle (see p. 395). To the same epoch belongs the *Apollo Belvedere* p. 400), the most famous statue in Rome. This beautiful work has long been held to date from a much later period; it was supposed to represent Apollo as the god of slaughter, shouting aloud, and holding the ægis in his left hand, and it was believed to be a marble replica of a bronze original that had been created as a memorial of the repulse of the Gallic invaders from Delpi in 278 B.C. But the foundations on which this theory was built up have been shaken. It is more probable that the god, advancing slowly, raised his bow with a threatening gesture. The points which most seriously interfere with our interpretation of the statue are due to the modern restorer, who has turned the left hand too far out and has raised the right hand too high; while the ancient sculptor who carved this figure has erred in substituting a heightened elegance in the forms for the powerful 'pathos' that signalized his model. The *Steinhäuser Head*, at Bâle, essentially agrees with the Belvedere Apollo in point of type, and, though it has suffered greatly from unsuccessful restoration, shows unmistakable affinities with the epoch of Scopas. Those, therefore, who are dissatisfied with the Belvedere Apollo as it is, may reconstruct an original for themselves with the assistance of the Mausoleum sculptures. But the statue as we have it is none the less a precious possession. No one need be ashamed of receiving from it, as Goethe did, a deep and inspiring impression.

It is said that Alexander the Great would entrust the execution of his portrait in sculpture to no one but **Lysippus** of Sikyon in the Peloponnesus; and with the name of Lysippus may be associated a revolution in taste that culminated in this period. Before the magnificent marble replica of his *Apoxyomenos* (p. 404), the original of which was in bronze, we are face to face with the expression of an absolutely new epoch. We behold a strikingly tall and slender youth, with a small head poised on a long neck, unconstrained and free in his motions, with feet placed far apart in a manner well adapted to the general motive. The effect depends

upon the truth and beauty of the youthful figure in itself and on the charm of the vigorous motion beneath the apparent repose. We almost see the left hand moving, the lissom body swaying above the hips, the whole figure displaying an elastic play of muscles. The hair has a style and beauty of its own, though the form of the skull can also be traced. The forehead projects and is made expressive and animated by cross-lines. The advance in art that is marked by this figure may be easily appreciated by comparing it with the statue in the style of Polycletus in the same hall of the Vatican. The proportions are more slender, while all the forms have become richer, more complex, and more individual, and at the same time nobler and more natural. Lysippus, like Myron, was famous as an animal sculptor and also, unlike Praxiteles, carved many portraits. He is said to have produced 1500 works, including large groups, figures of gods and heroes, portrait-statues, chariots, hunts, lions, dogs, and even bold personifications such as that of *Kairos*, or Passing Opportunity.

Not only their contemporaries but also their immediate posterity agreed that Lysippus and the painter **Apelles** had reached the highest attainable point in the truthful rendering of nature, as well as in the more technical mastery of their art. The influence of Lysippus was much more powerful with the artists of the following century than the influence of Praxiteles. The fine *Colossal Figures on the Monte Cavallo* (p. 202) convey perhaps the best idea of the manner in which Lysippus and his followers treated their numerous colossal works. Among his sons and pupils, *Laippus*, *Boedas*, and *Euthycrates*, the last was most highly esteemed.

The conquests of Alexander and all that followed in their train — the glories and treasures of the East unfolded, mighty monarchies founded, stately cities built, and growing into centres of wealth and luxury, new forms of worship consequent upon a more intelligent study of nature — afforded conditions both material and other, which stimulated afresh the arts of Architecture and Sculpture. Henceforward Greek art vied, in the splendours of its colossal proportions, with that of the East. The deeds of victorious monarchs were her favourite theme: she was indefatigable in the contrivance of new forms of luxury and fresh splendours for city, mansion, and palace. Meanwhile, however, the past was losing its hold upon her. The traditions of the Periclean age, which told how art was content to serve the household gods with simple piety and to adorn domestic life, were but feebly remembered. Places once instinct with art life were lost in the new and overwhelming growth of cities, now the emporiums of the world's commerce: *Alexandria* in Egypt, *Antioch* on the Orontes in Syria, *Pergamum*, and *Rhodes*. — As an example of what Greek art was doing about this time in Egypt, we may mention the reclining figure of the *River God of the Nile*

(p. 404). Around this colossal personage, so benignant in aspect, play, with true infantine grace, sixteen cherub-like children. These are symbols of the 16 cubits, the measure of that periodical rise in the Nile's waters which annually submerges the land and endows Egypt with perennial fruitfulness. The types of *Isis* (p. 402) and *Harpocrates* (p. 276) also, of course, were brought from Egypt to Rome. — A pupil of Lysippus, **Eutychides**, represented the city of Antioch in a group of considerable grace (p. 396). The tutelary deity *(Tyche)* of the city is seated on a rock. In her right hand she holds ears of corn, and on her head she wears a mural crown; while at her feet appears, in the shape of a youth rising out of the earth, the river-god Orontes (the river actually flows underground for some distance).

The sculptors of Pergamum celebrated the victories of their kings over the Celts. The statue of the *Dying Gaul* (the so-called 'Dying Gladiator') in the museum of the Capitol (p. 275), and the *Group of Gauls* in the Museo delle Terme (p. 198) are most impressive examples of the manner in which they were inspired by the theme. The northern barbarian, differing widely as he did in physique, costume, and habit from the Greek, was a study of engrossing interest to the sculptor, and was reproduced with physiological accuracy. At the same time, that the fame of the victor might be magnified to the utmost, the sculptor sought to embody all that was admirable in the character of the vanquished: his ill-trained but chivalrous valour, his inflexible determination to die rather than suffer disgrace. So late as the 4th century A.D. there was still to be seen on the Acropolis a votive offering of King Attalus in the shape of a group with numerous figures representing the struggles of the gods with the giants, of the Athenians with the Amazons, of the Athenians with the Persians, and of Attalus himself with the Celts. Figures in the collections of Venice, Rome, and Naples have been recognized as copied from these groups. — The largest extant work of Pergamenian art is the *Giants' Frieze*, executed under Eumenes II. (197-159 B.C.), the successor of Attalus I. The remains of this huge work are now in Berlin. Rome, as is well known, stood in very close relations with Pergamum and Rhodes; and those Romans who were interested in Hellenic culture were especially attracted by Rhodes, where the art of sculpture was intelligently fostered and skilfully and prosperously practised. The bronze colossus of the Rhodian god of the *Sun*, 112 ft. in height, which was regarded as one of the wonders of the world, was executed by the Rhodian **Chares** of Lindos, a pupil of Lysippus, about 285 B.C.

The so-called *Farnese Bull*, by **Apollonius** and **Tauriscus** of Tralles, stood in Rhodes until it was brought to Rome by Asinius Pollio. It is now in Naples. This huge marble group produces its

striking and penetrating effect by the boldness with which architectonic and plastic principles are united in its composition. In complexity and richness of the accessory details and in many other points it is closely allied with the Pergamenian Giants' Frieze. Probably about the same period the famous group of *Laocoon* and his two sons (p. 400), by **Agesander** and his sons **Athenodorus** and **Polydorus**, was also brought from Rhodes to Rome. Since the days of Winckelmann, who assigned it to the time of Alexander, and of Lessing, who maintained that it belonged rather to that of Titus, there has been a constantly recurring controversy as to the date of this group. Lessing's view has been put out of the question by the recent discoveries at Rhodes. A third view, *viz.* that the Laocoon dates from about 100 B. C. or a little earlier, will probably soon come to be generally accepted. Inscriptions containing the names of the artists have been found, written in letters the form of which refers them to this date. The group, moreover, is not composed in the style of a genuinely and purely plastic work, but rather in the style of a relief, a peculiarity that first appears about this date. Finally there is an obvious relationship between the Laocoon and the large Giants' Frieze. It has therefore been concluded, though not without opposition, that the Laocoon is posterior in date to the Pergamenian frieze.

The first living Greek artists with whom the Romans came into anything like frequent intercourse flourished at this period. Cultivated and wealthy Romans not only purchased ancient statues but also ordered new works of art from the contemporary artists. These orders were frequently for actual or alleged original works but quite commonly also for copies or replicas or modifications of famous earlier works. The close of the Republic and the beginning of the Empire seems to have been the period at which copies were most common and best. Rome itself must have contained flourishing studios, mainly occupied in producing copies and replicas of all kinds and of all sizes.

Among the celebrated artists who apparently worked in Rome were **Pasiteles**, a native of Lower Italy and a contemporary of Pompey, and **Arkesilaos**. No work inscribed with the name of Pasiteles is known to us. His pupil **Stephanos** was the sculptor of a *Statue of a Youth*, in the Villa Albani (p. 434), a work reproducing an ancient Greek model or, at least, very closely related to some such model. **Menelaus**, a pupil of Stephanos, produced the beautiful group of *Electra and Orestes*, in the Museo delle Terme (p. 199).

The Augustan Age was a period of enlightened patronage not only for poets and other writers; art and the artistic handicrafts also found warm and intelligent encouragement, while both were assisted by reference to the best models of earlier date. *Portraiture*

was a branch of art which must always have strongly appealed to the **Romans**, both from their whole character and from their habits of life. The *Etruscans*, the first teachers of Rome, have bequeathed to us a large number of plastic portraits, which, though never dignified in style, are often highly characteristic. There is little doubt that there were many portraits faithful both to nature and to the individual among the *Imagines*, or painted waxen likenesses of ancestors, which were preserved in special shrines as treasures and carried at the head of solemn funeral processions. Greek artists in Rome, and others who, though not Greek by birth, became so by study and ambition, attained a high eminence in portraiture. The splendid *Statue of Augustus* from Prima Porta (p. 404) may be taken as a symbol of the artistic ambitions of the Augustan Age. The emperor stands in a tranquil attitude, self-possessed but observing every external convenance; in the act of speaking, he retains a serious alert expression on his countenance, which has learned to conceal his inmost thoughts and feelings. The external effect is half Greek, half Roman. Greek forms appear in the reliefs on the cuirass, narrating with the exactitude of a document the god-given triumphs over the Parthians, the Celtiberians, and the Gauls. From these it has been concluded with certainty that the statue was carved about the year 13 B.C. It is very interesting to compare the other portraits of Augustus with this statue, and to pick out the likenesses of princes and princesses of the Julian house. Many of the heads, especially among the female members of the family, will recall types that are still to be seen among the proud inhabitants of Rome or the Roman mountains. Another famous work is the *Bronze Equestrian Statue of Marcus Aurelius* on the Capitol (p. 272). The frequently recurring likeness of *Caracalla* (p. 399) is most masterly; the artist seems to have fathomed the inmost depths of that emperor's character and to have represented him in his mental and physical identity with a ruthless, almost hostile, sharpness of observation. The art of portraiture, in fact, retained so high a level in periods when every other branch of art seemed devoted to decay, that so keen a critic as Burckhardt was almost inclined to believe in a universal degeneration of the human race. Yet, after all, achievement in portraiture is one of the chief standards by which to estimate general artistic capacity.

Scarcely less attractive than the portraits are the plastic representations of scenes from actual Roman life, especially those celebrating their *Military Exploits*. The best are the reliefs on the *Arch of Titus* (p. 302) and the detailed and absolutely correct scenes on *Trajan's Column* (p. 313), which celebrate the excellence and bravery of the Roman army and all its marches, labours, battles, manœuvres, and successes. These are infinitely more attractive than the artificial and essentially false hot-house productions of the

preceding eclectic period under HADRIAN, in which everything, old or new, was imitated and pretentiously reproduced. The portrait of the soldierly *Trajan* is far more attractive than that of the vain dilettante *Hadrian* or of his beautiful favourite *Antinous*, in which a somewhat lugubrious solemnity is combined with a smooth and superficial elegance.

Finally there remain to be noticed the SARCOPHAGI, which, variously ornamented with reliefs, are to be seen in museums, in villas, and in palace courts. The only specimen preserved to us from the old Roman time is the Sarcophagus of L. Cornelius Scipio Barbatus in the Vatican (p. 402). It resembles an altar both in shape and style of ornamentation, and is almost the counterpart of an altar still standing in Pompeii. It is quite consistent with the religious ideas of antiquity that sepulchral monuments should thus borrow their form and ornaments from sacred structures; and all sarcophagi which have been discovered within the sphere of Greek influence show a distinctly monumental or architectonic treatment. The Roman sarcophagi combine much that is essentially Greek with adaptations from the funeral urns of Etruria. They give signs, however, of an independent development, and although including a diversity of shapes and decoration, have for the most part their bas-reliefs arranged on the front and sides (and, where extraordinary richness of effect was desiderated, on the back also) as a frieze or band. One naturally endeavours to trace in the decoration bestowed on these repositories of the dead some indication of their purpose. In many instances, however, it is evident that appropriateness of design, if originally acknowledged as indispensable, was presently lost in a promiscuously lavish decoration. Certainly there is no obscurity in such allusions to the end of life as we discover in Cupids rowing to the lighthouse tower, or careering round the goal in the circus. In such symbolical figures as those of the seasons we are taught to reflect on the inevitable course of creation, existence, and maturity succeeded by decay. As Hylas is borne away by the Nymphs, and Ganymede by the eagle, so we may fancy the soul rapt from its earthly existence. Hippolytus may serve to recall the virtues of such as came to an untimely end, Niobe, the grief of the survivors; sleeping Cupids may symbolize sleep favoured by the Gods, while Ariadne discovered by Dionysus, Endymion visited by Selene present death itself as but sleep in unfamiliar guise On the other hand scenes of Bacchanalian revelry can hardly be accepted as allusions to the future state; scarcely more obvious is the interpretation of the relfefs of Nereids, Medeas, and many other subjects; and rarely does any reference of a distinctly personal character go beyond a mere vague allusion to life and death. It is tolerably certain that these sarcophagi were made in large numbers, in advance of immediate requirements. A somewhat extraordinary expedient for introducing a

reference to particular individuals, was that of bestowing the lineaments of the departed upon such heroes of mythology as were made to figure in these reliefs. Thus it is we find portraits of the deceased in such mythical personages as Admetus and Alcestis, in Hippolytus, and, what is more remarkable, in Phædra herself. In a considerable number of cases these reliefs are almost identical, and are evidently made after one model, with such modifications as might be effected by the introduction or omission of single figures or groups, showing nevertheless more or less of artistic intelligence and resource. They form a group displaying the established forms and traditional models, which in respect of means of expression and motive are the worthy inheritance of Greek art at its best. Yet these sarcophagi, regarded even as Roman works, are by no means of early origin. It must not, however, be forgotten in estimating the quality of work bestowed upon the sarcophagus, that it was not intended to be closely inspected by the light of day, but would be consigned to the twilight of the tomb, where a stray gleam of light might but for a moment reveal its detail. Hence, in the execution of these reliefs the object was to give prominence to leading features, without an overscrupulous nicety of finish, and this end has been attained with a success worthy of all admiration. It has, however, been ascertained beyond doubt that the introduction of the sarcophagus as described above was coeval with a mode of burial which became the fashion in Imperial times; otherwise the artistic merits of these monuments might well have misled us in computing their age. The great majority of Roman sarcophagi belong to the 2nd and 3rd centuries after Christ, or to an even later period.

The *Early Christian Sarcophagi* simply repeat and perpetuate preceding pagan models. It is a peculiar coincidence that these inconspicuous memorials should have contributed to the revival of art in the middle ages. Niccolò Pisano found a fertile source of inspiration in the Roman sarcophagi of the Campo Santo in Pisa; nor did Peruzzi and Raphael disdain to use them as models.

Raphael was not blind to the very various degrees of excellence displayed by the sculptures in Rome, and he sought for the explanation of this fact in the pages of history. But all Roman buildings seemed to him alike admirable, no matter from what period they dated. In fact, Roman Architecture in all its manifestations has consistently moved the astonishment and admiration of both artists and architects — its masses are so grand, its ground-plans so simple and so well adapted to their ends, the methods used with such clear appreciation of their possibilities are so imposing, the forms and decorations at its disposal so unusually rich.

The specifically Roman architecture found its more immediate models in the Hellenistic countries and cities, just as the specifically Roman plastic arts had found them. Probably we regard a good

deal as peculiarly Roman simply because we have never seen its Hellenistic patterns. The student familiar with the three orders of architecture, *viz.* the Doric, Ionic, and Corinthian, as they are to be seen in Athens, and comparing these examples with their reproductions in Rome, will detect with some misgivings a divergence which cannot be explained by differences either in forms of worship or in the general scope of the design (a conspicuous basement with flights of steps in front). The delicate modelling of the best period of Greek art was in Roman hands either simplified, and so denuded of its true artistic significance — looking in short like the work of the handicraftsman — or so overloaded as to become hopelessly confused. Even in their most admirable buildings a mere profusion of superficial decoration is substituted for that perfect harmony pervading and animating the Greek structure, whether as a whole or in its minutest detail, which we find in the Parthenon for example. — But in many instances the process of borrowing from buildings in Asia Minor of the 4th cent. B.C., or from Hellenistic buildings, may be clearly traced in all its steps, though the simplifications and generalizations due to the Roman architects are no less apparent.

The *Doric* and *Ionic* orders found comparatively little favour with the Romans, and where they appear, it is rather in the form of mural columns than entire shafts. The exquisite taper of the shaft was thus sacrificed, the capitals were not happily disposed, and the Doric column instead of springing, as with the Greeks, direct from the flooring received a separate base. The *Tuscan* or *Italian* order, a very early attempt to originate a new style, closely related to the Doric, seems to have arisen from attempts to supersede or modify the Doric order. The favourite style was the more ornate *Corinthian;* and the Romans thought to add to the wealth of ornament by superimposing the volute and abacus of the Ionic capital upon the capital already veiled with the graceful form of the acanthus leaf, thus forming the so-called Composite capital. The entablature of the earlier orders is easily distinguished. In the Doric the architrave rests on the column and is unarticulated, while the frieze above the architrave receives the triglyphs at short, regular intervals. The Ionic architrave on the other hand is divided into three horizontal courses, the frieze being without triglyphs. Characteristic features of the Doric cornice (between the frieze and the roof) are the so-called guttæ and mutules, of the Ionic cornice, the denticled moulding. The Corinthian entablature resembles the Ionic, but the cornice is more richly articulated, corbels are substituted for the indentations, and the whole is richly wreathed with acanthus leaves and other ornamentation. The Romans attempted still farther to embellish the entablature and cornice, by combining the dentils of the Ionic style with the Corinthian corbels.

Anything like an adequate or truly useful investigation of the

peculiarities and varieties of Roman architecture demands much more time and much more study than the ordinary traveller can usually afford. He must therefore content himself with a few general impressions. The noblest, happily also the best-preserved building of old Rome is unquestionably the *Pantheon* (p. 247) of Agrippa, founded in the time of Augustus, but owing its present characteristic form to Hadrian. In spite of much disfigurement received in later times, this vast edifice, comprised in its interior within the precincts of one majestic circle, and obtaining the light of heaven from the centre of its wondrous dome, continues to impress the beholder with unfailing overwhelming effect. It resembles a sudden revelation, that teaches more than prolonged study.

Both in viewing the monuments of architecture and in inspecting the works of plastic art, the traveller is advised to surrender himself to the influence of the greatest and best examples, and not to spend himself uselessly in the minute examination of every work that comes within his ken. The above sketch has been penned to assist the reader to reach this attitude. The endeavour has not been to fetter his judgment, but rather so to direct his observation and stimulate his interest as to give him that self-reliance which alone will arouse in him an intelligent interest, and afford him a genuine pleasure in what he sees. To praise the creations of great artists in empty or mere conventional phrase would simply offend. Those alone will experience the full measure of delight to be derived from the contemplation of these treasures, who rely upon their own judgment and cultivate to the utmost the delicacy of their perceptions.

Roman Art.

MEDIÆVAL AND MODERN.

By Prof. Anton Springer.

Rome as mistress of the World became the centre of contemporaneous culture. Art had found with her a new term: and Greece as fitting tribute to the conqueror laid at her feet the accumulated wealth of ages — the treasures of her art, which long had embodied the loftiest conception of the beautiful.

Her supremacy secured, Rome became the chief resort of artists, and their liberal patron. She dictated the tone, alike in taste and fashion, and determined the destinies of art. Down to mediæval times Rome continued to receive the proud title of 'Caput mundi'. Presently, however, she laid claim to supremacy in another realm than that of art; and this latter, as the ancient traditions were gradually outlived, finally fell into neglect. In more recent, as in former times Rome has failed to create for herself, as the outcome of her individuality, an art peculiar to and a part of herself. Her destiny seems to have been to gather from external sources the wealth in which she revelled, with the difference that while ancient Rome furnished nothing beyond a magnificent arena for the art of her day, in later times the artist found in Rome herself his sources of inspiration, compelled as he was to contemplate perfection reflected in the dazzling mirror of antique art. Ten centuries, however, elapsed ere Rome resumed this proud pre-eminence. A glance may now be directed to the interval between the fall of old Rome and the period when, animated with a new life, Rome drew to herself the foremost representatives of the Renaissance, to whom she afforded inspiration for their grandest efforts. It is not, however, the 16th century, not the glories of the Renaissance, that give to the Rome of our day her distinctive character, but rather the new and imposing exterior which she received at the hand of her architects in the 17th century. The mind must be disenchanted before the veil can be penetrated and the Rome of antiquity adequately comprehended.

The protracted suspension of all activity in art makes it apparent that Roman art has a history distinct from Italian art. For several centuries the towns of Tuscany were the principal abodes of a national art life. But just as in Rome Italian art achieved its

most signal triumphs in the persons of Raphael and Michael Angelo and the masters of that period, so we find that Christian art first took root in Roman ground and there attained to its most important dimensions. In Rome then we have the strongest inducements as well as the richest opportunity for the study of **Early Christian Art.**

In the 4th century heathendom, long tottering to its fall, was, in appearance at least, absorbed in the younger Christian world. A new era in art was inaugurated. Not that we are to assume the abrupt extinction of the pagan art of ancient Rome, nor that it was suddenly superseded by an altogether new style provided as it were for the emergency. The eye and hand are to a greater extent creatures of habit than the mind. New views and altered conceptions of the Supreme Being as well as of the destiny of man found acceptance. But to embody them the artist had to resort to the old established forms. The heathen rulers were by no means uniformly hostile to Christianity (the period of bitterest persecution began with the 3rd century A.D.); and that the new doctrine should have expanded and taken root, should have been permitted to organize itself in the very midst of heathen society, is evidence that it was received even with favour.

As a consequence of these conditions it will be observed that the art of the early Christians presents no remarkable contrast to that which precedes it, and that they were content to adopt and perpetuate the traditions of the antique. The Roman Catacombs (p. 449) afford abundant proof of this. Encircling the city as with a subterranean trench, they were originally far from being what they subsequently became — secret, carefully concealed places of refuge for the early Christians; they were rather their regularly ordained and publicly accessible places of burial *(e.g.* the *Catacomb of Domitilla)*, and were first designedly consigned to darkness and concealment in the 3rd century, a period of constantly recurring persecution. The Christian community, reared as it was in the midst of Roman paganism, probably did not dream of subverting the principles of antique art. In the adornment of the Catacombs they retain the types transmitted to them; so also in the particulars of drawing and colour the precedent of the Antique is closely followed. Christ represented as the Good Shepherd, Orpheus as the symbol of Christ, and evidences of the long standing repugnance to any rendering of the Passion-history afford proofs of the readiness to accept the art heritage of their precursors. The older these catacomb paintings are the more closely they approximate to the types of antiquity. Even the Sarcophagus Sculpture of the 4th and 5th centuries differs in purpose only, not in technical rendering of form, from the typical reliefs found on pagan tombs. It was only in the latter half of the 6th century that a new style

declared itself in painting and sculpture, which had more or less fallen into a state of decay. Architecture in the meanwhile adapted itself to the exigencies of Christian worship, and in allying itself to the new architectural forms, painting acquires a new character.

The term Basilica is understood to apply to Christian temples up to the 10th century. The subsequent belief that a more intimate relation than that suggested by a common name subsisted between these early-Christian edifices and the forensic Basilica of ancient Rome, was altogether erroneous. The latter were in fact the Roman courts of law and places of public meeting. They had a place in most of the towns of the Roman empire and were erected in the forum, but have nothing, whether of origin or form, essentially in common with the early-Christian temple or church. These forensic basilicas were not adapted to purposes of Christian worship, nor did the old Roman basilica serve as a model for the building of Christian places of worship. In proof of the one assertion may be adduced the fact that the forensic basilicas at the end of the 4th century retained intact their original destination, and in individual cases have been restored; while the other will be justified by an unprejudiced examination of the various parts of the Christian basilicas, which give evidence of having sprung from another source than that of the old Roman basilica. Neither did the temple of antiquity furnish the model for churches built by the early Christians. The Christian basilica may be said rather to have grown out of the Roman dwelling-house, where at first the community was in the habit of assembling. The plan for future ecclesiastical edifices was acquired by simply extending the proportions of the dwelling-house. The churches of *San Clemente* and *Santa Maria in Cosmedin* in Rome are relatively the most perfect examples existing of the architectural properties and internal arrangement of the early-Christian basilica. A small portico supported by pillars leads to the outer court *(atrium)*, enclosed by a colonnade and having in its midst a fountain *(cantharus)*. The eastern colonnade leads into the interior of the church which was usually divided into three aisles. Two rows of columns divide the side-aisles from the loftier one in the centre known as the nave; the nave and aisles abut upon a half-circle or *apse*. At right angles to these aisles, between them and the apse, was sometimes interposed a third space, the *transept*; the altar stood within the apse and apart beneath a canopy supported by pillars, and in front of it, enclosed by rails or *cancelli*, was the choir for the officiating priests and two pulpits *(ambones)*, one used for reading the Gospel, the other for the Epistles. In marked contrast to the temple of antiquity, little care was bestowed upon the external architecture of these early-Christian basilicas, the most impressive effect being reserved for the interior.

And to this end, especially in earlier mediæval times, a ready expedient for supplying decorative material was adopted in the plunder of the monuments of antiquity. Columns were carried off and set up in Christian churches without regard to congruity of material or consistency of style. Thus in the churches of *Santa Maria in Trastevere* and *San Lorenzo fuori le Mura* are to be seen pillars of different material and workmanship. The churches of *Santa Sabina*, *Santa Maria Maggiore*, and others give evidence of similar depredations. Crosses and lustres in metal, tapestries bestowed by papal piety contributed to the ornate effect of these interiors. But the principal decorative feature were the pictures in mosaic which covered the recess of the apse in particular as well as the arch which connected the apse with the nave (the *Triumphal Arch*). These Mosaic Pictures, as far, at least, as the material was concerned, demanded a novel artistic treatment, massive and monumental in character. In them we find the traditions of antiquity abandoned, giving place to a style which from its harshness as well as austere solemnity of conception has been confounded with the Byzantine style. In reality the art was of indigenous growth; and its salient characteristic may be defined as the substitution of the real for the symbolical in general treatment. Now for the first time the popular mind became thoroughly imbued with ecclesiastical sentiment, of which the crucified Saviour was the chief embodiment. The oldest mosaics, composed of glass cubes, are to be seen in the church of *Santa Pudenziana*. They date from the 4th century like those in Santa Costanza and the Baptistery of Naples; while those in *Santa Maria Maggiore* and *Santa Sabina* belong to the 5th century. The mosaics in *Santi Cosma e Damiano* in the Forum (526-30) may be pronounced the most beautiful.

The rudiments of Christian art are to be found in Rome; but its further development was promoted in an equal degree by other Italian districts. Building was still active in the 9th century, while the popes of the 7th and 8th centuries, especially Leo III., did good service in church decoration. But during this period there is no evidence either of progress or continuous development in the mosaic art and as little in architecture itself. The experiment (as seen in *Santa Prassede*, 9th century) of combining piers with the pillars of the nave as a support to the walls and of connecting these with transverse arches was not repeated. Finally it may be said of the mosaics *(Santa Prassede*, *Santi Nereo ed Achilleo*, *San Marco)*, that, while they bear a superficial resemblance to the works of the 5th and 6th centuries, they show unmistakable signs of corruption and decline. This may be accounted for to some extent by the evil times which had fallen upon Rome since the 9th century, culminating in a conflagration — the work of an incendiary Guis-

cardo — which in 1084 laid waste the entire southern quarter of the city, extending from the Forum to the Lateran and to the slopes of the Esquiline. The chief employment of the architect was the construction of fortified towers and places of strength rendered necessary by the ceaseless warring of factions within the city. In 1257 Brancaleone demolished 140 of these strongholds, the majority of which had been erected on the ruins of some monument of antiquity. The most striking example of the rudeness of early mediæval architecture is to be seen in the *Casa di Rienzi* or *di Pilato*. Built by one Nicholas, son of Crescentius, in the 10th century (or perhaps not till the 11th or 12th century; comp. p. 325), its chief ornamentation consists of marble fragments apparently picked up at random and put together in the wildest confusion.

At the close of the 12th century brighter days dawned for Roman art. 'Magister Romanus' now became a title which the artist was proud to append to his surname. A speciality in decorative art appeared in Rome about this time which did not connect itself, it is true, with the traditions of antique art, though ready to utilize its material, without, however, resort to the depredations of a bygone age. And material was still at hand in richest abundance, in an endless array of shattered marbles. These were divided and subdivided, cut or sawn into minute slabs, arranged in patterns, enlivened by the introduction of stained glass and gold leaf, presenting as a whole a richly coloured decorative effect. These marble mosaics adorn the flooring of churches, altar sides, episcopal chairs, pulpits, and doorways; they enliven monumental sculpture; they fill the flutings of the elegantly twisted columns which bore the Easter candles or supported the entablature of cloistered courts. This art became the monopoly of particular families and was regularly transmitted from generation to generation. The monumental marbles of this time are generally known as Cosmato Work, a name derived from two members of a family thus privileged. Such work is frequently to be met with in Rome. Conspicuous among the mosaic floorings are those of *Santa Maria Maggiore*, *Santa Maria in Trastevere*, and *San Lorenzo fuori le Mura* (12th century). *San Clemente* and *San Giorgio in Velabro* possess altar tabernacles of Cosmatesque work, and *San Lorenzo* the finest example in its pulpit. Of similar work in cloisters *(Santa Sabina, Lateran)* the best specimen is in the convent of *San Paolo fuori le Mura* (13th cent.). Cosmato work is not infrequently found elsewhere than in Rome. It is uncertain how far this Roman work is connected with kindred examples to be met with in Southern Italy. In technical detail some differences are to be detected, such as the more copious use of the glass pastes by the artists of the South. On the other hand we fancy that the identity of pattern in the mosaics of the Cappella Palatina in Palermo with those of San Lorenzo cannot be accidental.

Along with this decorative mosaic work, the Mosaic Painting of apse and choir-arch had since the 12th century successfully asserted itself. That impress of the antique borne by the early Christian mosaics is gone; the drawing has lost its incisiveness as well as its traditional typical character, and, in lieu of this, receives a new and more lively impulse from colour and wealth of ornament. The mosaics in front of the church of *Santa Maria in Trastevere*, in the apse of *San Clemente* (12th century), those in the altar-tribune of the *Lateran* (13th century), and finally those in the apse of *Santa Maria Maggiore*, the work of *Jacobus Torriti* in 1295, are examples of this mosaic painting. — Wall Painting also came once more into use, as we see from paintings discovered in 1858 in the lower church of *San Clemente* — that basilica which in 1108 was lost by a new structure being built upon it. And, if church-architecture was confined to the rehabilitating of older edifices or the mere reproduction of earlier types, the numerous Belfries (the best is that of *Santa Maria in Cosmedin*) show an abundant fertility of resource in the architects of that period. They tower aloft, story upon story following in light and airy succession, relieved by flights of slender pillars, and stand, eloquent tributes to the genius of mediæval Rome.

The condition of art in Rome, however (particularly in the 14th century), was far behind that of Tuscany While in Tuscany popular forces directed by the municipalities provided an ample field for the cultivation of artistic tastes, Rome was distracted by the incessant war of factions and families, or the quarrels of the popes. Strangers were invited to execute works which were beyond the ordinary resources of art as it then existed in Rome. Dominican friars introduced Gothic architecture into Rome — *Fra Ristoro* and *Fra Sisto* are probably the builders of the church of *Santa Maria sopra Minerva* — and **Giotto** (chief of the Florentine school) was summoned to Rome during the pontificate of Boniface VIII., at the instance of his patron Cardinal Gaetano Stefaneschi, to execute a mosaic *(Navicella)* for the Porch of St. Peter's, and to paint a *Ciborium* (in part preserved in the Sacristy of St. Peter's); probably also to execute a commission from the Pope, to represent the proclamation of the Jubilee of the year 1300 (in the church of the Lateran). Giotto's Roman contemporary *Pietro Cavallini* executed the valuable frescoes in the nunnery beside *Santa Cecilia* (p. 422; no admission).

It was not until the return of the popes from their exile at Avignon, when Italians held exclusive possession of St. Peter's chair, and aimed at supremacy amongst the secular powers of the peninsula; when the Humanists acquired their short-lived ascendancy at the papal court — that Roman art first approaches its maturity. Rome indeed had no direct share in the creation of the

Renaissance. To Florence belongs the exclusive and imperishable renown of this achievement. On the other hand it must not be forgotten how powerful an impression the spectacle of the mighty relics of antiquity must have made upon the receptive minds of the first Humanists, exciting their emulation and inciting to a more reverend study of the Antique neither must it be forgotten that by study of old Roman art Brunelleschi and Donatello became familiar with those forms in which they were wont to express their artistic thought, and so were led to new and unexplored paths in the realm of art.

Once more Rome occupied a foremost place in the history of art when Pope Nicholas V. (1447-1455), a Humanist, vied with the Medici in his passion for books and building. He was bent upon a renovation of the Vatican Quarter; his ambition was to erect a papal residence of surpassing splendour; nay, he entertained designs on the St. Peter's pile itself and contemplated its reconstruction. The most imposing work of this period was the *Palazzo Venezia* begun by Pietro Barbo (1455), afterwards Pope Paul II. (1464-71), which is to a great extent mediæval in character. *Leon Battista Alberti*, who resided in Rome about this time and died there in 1472, may have furnished the plans for this palace. There is documentary evidence to prove that the Florentine *Bernardo (di Matteo) Rossellino* was entrusted with the chief direction of the extensive building operations of Pope Paul II.; and that painting in all its branches, especially as represented by *Gentile da Fabriano*, was warmly patronized by that pope.

So far indeed had the fostering of art become obligatory on the occupants of the papal chair, that they could not neglect this function without forfeiting their individual influence, and impairing the dignity of their office. The right powers were not, however, immediately at hand, which should give effect to the building projects of these Sovereign Pontiffs, enamoured as they were of splendour in every shape. The architects who during the pontificate of Sixtus IV. (1471-1484) were most employed were *Amadeo* or *Meo del Caprina* of Settignano, who came to Rome in 1462, remained there in the papal service until after 1489, and died at Florence in 1501; *Giacomo da Pietrasanta* (d. before 1495), the architect of *Sant Agostino;* and *Giovanni de' Dolci* (d. before 1486). The latter is responsible for the popes' private chapel in the Vatican, called after Pope Sixtus the *Sistine Chapel*, which owes its chief attractions far less to its architecture, which was perforce adapted for defensive as well as for ecclesiastical purposes, than to the artistic decoration of wall and ceiling.

Abundant employment together with the favour which artists found with dignitaries of the Church had already allured numerous Tuscan and Umbrian Painters to Rome. Amongst those thus en-

gaged in beautifying the churches of Rome and the Vatican Palace we meet such Florentine celebrities as Maestri *Sandro Botticelli*, *Filippino Lippi*, *Domenico Ghirlandaio*, *Cosimo Rosselli*; and from the Umbrian School the immediate forerunner of Michael Angelo, bold *Luca Signorelli* (p. 57), along with *Perugino* (p. 69) and *Pinturicchio* (p. 69). An attempt was made to found an Academy, or Guild of St. Luke at Rome. Amongst its members we find Melozzo da Forlì (1438-94; p. 121), the painter of a fresco (transferred to canvas) in the Vatican gallery, representing the foundation of the Vatican library. The execution of the *Wall Paintings in the Sistine Chapel*, by order of Sixtus IV., was a momentous event in a time prolific in art enterprise. In accordance with the then prevailing point of view the acts of Moses are represented as symbolically parallel to those of Christ. On the left wall are incidents in the life of Moses by Pinturicchio, Botticelli, Rosselli, Piero di Cosimo, Signorelli, and Bartolomeo della Gatta, on the right wall events in the life of Christ by Botticelli, Ghirlandaio, Rosselli, and Perugino. Those lovers of art who are unable to visit Florence before going to Rome are recommended to make these wall-paintings their especial study. They will learn from them to appreciate the descriptive power of the Florentines and to admire their portraiture, and will be familiarized with the field subsequently occupied by the heroes of Italian Art.

Tuscan Sculptors, too, found their way frequently to Rome and were constantly employed either as workers in bronze or marble. Little attention seems, however, to have been paid to the former. The great *Bronze Doors of St. Peter's*, the work of *Antonio Filarete*, are interesting rather from the wealth of mythological imagery with which they are embellished than from their artistic pretensions, which will not compare with those of Ghiberti's famous gates. So much the more powerfully does the sculptor appeal to us in marble. A taste for profusion and splendour of monumental decoration in adorning the tombs, which fact declares itself in the 15th century — a result probably of that thirst for fame which is identified with the Renaissance — gave the sculptor unceasing opportunity for the exercise of his art, particularly in its purely decorative phases. There is scarcely a single church of a certain date which does not contain sepulchral monuments from the close of the 15th century. The church of *Santa Maria del Popolo* possesses the largest number. These monuments are nearly uniform, *viz.* a sarcophagus surmounted by a statue of the deceased, and supported by a pedestal ornamented with a garland of fruit and flowers, and genii. A niche or panelled screen finished with a medallion of the Madonna forms the usual background. To the Florentines *(Mino da Fiesole)* and to the Lombards *(Andrea Bregno)* belongs the credit of the distinctive character of the Roman

sepulchral monuments. *Giovanni Dalmata* was the able coadjutor of both. The finest examples of this branch of sculpture were produced under Sixtus IV.

With the pontificate of Martin V. (1417-31) began a period of special favour for the producers of Tapestry and Goldsmiths' Work; and, indeed, the minor arts generally found patrons in all the popes of the 15th century. Paul II. especially distinguished himself as a collector and rescued many ancient works from destruction.

Whoever might have visited Rome in the earlier years of the 16th century would have found himself in the presence of an intense movement in the art world; he would have found Architect, Sculptor, and Painter alike occupied with projects of more or less grandeur. So far, however, Rome did not in this respect surpass the other chief towns of Italy; so far art had not assumed that particular form of life and direction which only the atmosphere of Rome could sustain, or which the genius of the Vatican alone could quicken. During the pontificate of Julius II. (1503-1513), where the golden era of Roman art began, this consummation was actually achieved.

To Julius belongs the glory of having associated with Rome three names, *Bramante*, *Michael Angelo*, *Raphael*, everlasting beacons in the path of art — three men who in the course of the 16th century *(cinquecento)* raised modern art to its loftiest pitch of splendour. His successor Leo X. (1513-1522) of the house of Medici owes it to his lineage only that he should have transmitted to posterity so splendid a reputation, that his name should be associated inseparably with the greatest triumphs of art in modern times. Leo X. inherited the well-earned fame of his predecessor, but knew not how either to value or to use his inheritance aright. It was not given him to sway the imperious temper of Michael Angelo, nor fully to comprehend the mighty schemes of **Bramante.** The latter's chief work, the rebuilding of *St. Peter's*, can be adequately studied only in the collection of original drawings in Florence which set forth the grandeur of Bramante's designs in all their completeness; for so many different hands were employed in giving effect to these, that little remains of the original plan. Happily this little, *viz.* the dome with the overwhelming impression of vastness it conveys, is of the very best. Bramante contemplated a central structure in the form of a Greek cross, rounded at its extremities, which, crowned by a gigantic dome, should present an ensemble at once simple and majestic. Succeeding generations have failed to embody Bramante's ideal. His career, extending probably from 1444 to 1514, is involved in obscurity. Of his works, Rome possesses numerous examples. The circular chapel in the monastery of *San Pietro in Montorio*, the court of *Santa Maria della Pace*,

and the arcades in the first court of the Vatican *(Cortile di San Damaso)* are all by Bramante. The *Palazzo Giraud* and the *Cancelleria* are no longer ascribed to him (comp. pp. 317, 227).

We are wont to wonder at the profusion and splendour, too, of works to which the cinquecento gave birth. How much richer, how much more splendid would have been this profusion, had only these works been carried out as originally designed by the artist's creative genius!

Along with Bramante ranks **Michael Angelo** (1475-1564) for his influence on Roman art in the 16th century. In his youth (1496-99) Michael Angelo had spent some time in Rome, where he had been attracted partly by the prospect of a peaceful refuge from the turmoil of the party-feuds in Florence, partly by the reputation which his *Sleeping Cupid* had there acquired. This work, executed by the artist in his twentieth year, was taken in Rome for a genuine antique and was highly valued as such by its possessor Cardinal Riario. When its true authorship transpired the young Michael Angelo repaired to Rome, with high hopes of employment and fame. From this first Roman period date the *Pietà* in St. Peter's, executed to the order of a French cardinal, the *Bacchus*, now preserved at Florence, and another *Cupid*, both purchased by the art-loving merchant Jacopo Galli. In 1501 Michael Angelo returned to Florence, where he carved the colossal *David* and designed a famous cartoon (now lost) for the council-chamber in the Palazzo Vecchio, representing the Florentine troops surprised while bathing by the Pisans. *Julius II.* had not long been pope when he summoned Michael Angelo to Rome once more (spring, 1505), and commissioned him to execute his tomb, which was to be erected in St. Peter's on a hitherto unexampled scale. Michael Angelo set energetically to work; but he had hardly completed his first preparations, ordering the marble at Carrara and arranging his studio in Rome, when the papal plans were altered. The erection of the new church of St. Peter absorbed Julius II.'s whole attention, and the scheme for his tomb was put aside. As a kind of compensation the pope offered the disappointed artist the task of painting the ceiling of the Sistine Chapel. Michael Angelo, in high indignation, abruptly quitted Rome (April, 1506) and sought new employment in Florence. He had some difficulty in pacifying the naturally incensed pope; but a reconciliation was finally brought about during a visit of Julius II. to Bologna, where Michael Angelo was commissioned to cast a bronze statue of his patron. This accomplished (early in 1508), the artist returned to Rome, not, however, to proceed with the execution of the tomb of Julius, but to begin the paintings in the *Sistine Chapel*, as already suggested by the pope. When the frescoes were finally uncovered (autumn, 1512), Michael Angelo hoped to resume his original task, all the more as after the death

of Julius a new contract had been made with his heirs (1513), which provided for an extension of the original design for the tomb. But Michael Angelo had reckoned without the new pope *Leo X.*, who was less concerned in honouring his predecessor than in employing the artist's genius for the glory of the house of Medici. Michael Angelo was once more recalled from the marble quarries of Carrara, and commissioned to execute the *Façade of San Lorenzo* in Florence, the parish-church of the Medici, and to adorn it with numerous statues and reliefs. But this project also had hardly progressed beyond the preliminary preparations when it was superseded by another. Ever since the year 1519 Leo X. and Cardinal Giulio de' Medici (afterwards Pope Clement VII.) had meditated the erection of a mausoleum for the most distinguished members of the Medici family — Cosimo the Elder, Lorenzo il Magnifico, Giuliano, duke of Nemours (d. 1516), and Lorenzo, duke of Urbino (d. 1519). Years elapsed before the plans were finally settled, and many more passed before the work was brought to an end, even though the original plans were much curtailed. The political confusions, culminating in the siege of Florence, embarrassed the work. The fate brought upon Florence by the iniquities of the Medici embittered for the patriotic Michael Angelo the task of rearing a monument to that family. Hastily bringing his work to a close and leaving to others the duty of erecting the statues, he returned to Rome in 1534, there to spend his remaining years. The monument of Julius had still to be left unfinished, for the next few years were entirely engrossed by the painting of the *Last Judgment* on the altar-wall of the Sistine Chapel. Begun in 1534 this fresco was unveiled on Christmas Day, 1541, to the admiration of the world. The two frescoes (Conversion of St. Paul and Crucifixion of St. Peter) in the *Cappella Paolina* in the Vatican, executed at a later period (1550), reveal, perhaps, a failing eye but give no evidence of failing mental power. How little his artistic nature had lost of its freshness and power is best proved by his activity in the building of *St. Peter's*. Michael Angelo assumed the direction of the work as architect-in-chief in the autumn of 1546, *i.e.* in his seventieth year, designed the dome, and superintended the building until his death. Though a growing sense of loneliness may have cast a gloom over his later years and awakened a distrustful and irritable spirit, no trace of weakening in his artistic powers can be detected, and to his dying day he commanded the highest veneration of his fellow-artists.

Rome is the chief theatre of Michael Angelo's achievements as Architect. Besides designing the dome of St. Peter's, he arranged the *Piazza del Campidoglio*, built the church of *Santa Maria degli Angeli* in the Thermæ of Diocletian, and completed the *Palazzo Farnese*. — In Sculptures by Michael Angelo Rome is less rich. The *Pietà* surpasses all other efforts of the great sculptor in the

delicacy of its modelling as well as in the force with which it appeals to human sympathies. The nude *Statue of Christ* in Santa Maria sopra Minerva is impressive from the manly dignity of its attitude and expression, though at first sight its deviation from tradition may repel. The *Tomb of Julius II.*, called by Michael Angelo 'the tragedy of his life', as finally erected is a mere fragment of the original design. It was intended to be a detached structure in two stages. Statues and groups round the base were to represent the arts, chained by the death of the pope, and the provinces conquered by Julius II.; the upper stage was to bear allegorical figures (statues of Moses, St. Paul, and others); while the whole was to be surmounted by a statue of Julius. In 1545, thirty years after its commencement, it was placed in the church of San Pietro in Vincoli, where it now stands. Its most striking feature is the tremendous figure of *Moses*, which was originally intended to be grouped with several other statues.

As Fresco Painter Michael Angelo figures exclusively in Rome. Tradition tells us how loath he was to exchange the chisel for the brush, when at the behest of the imperious Julius II. he undertook the decoration in fresco of the ceiling of the *Sistine Chapel*. These *Frescoes* are nevertheless the most important of Michael Angelo's contributions to art. They afford a wider field for the exercise of his creative power than sculpture, where plastic forms, unequal as they are to the demands of his prolific genius, betray him into exaggeration. These frescoes of Michael Angelo are closely akin to the wall-paintings of Florentine and Umbrian artists at the close of the 15th cent. (p. lxvii), in which the deliverer of the Israelites is made to prefigure the Saviour of mankind. How salvation came to the world, and how it was proclaimed, is the theme which Michael Angelo undertakes to illustrate. In the centre piece is depicted the Creation, by the history of Adam and of Noah; how sin came into the world, but with sin the promise of redemption. Forecasting all this we next see the figures of Prophets and Sibyls. In the marginal pictures we see continued reference to the Redemption, in the various deliverances of the Jewish people (the brazen serpent, David and Goliath, the fate of Haman, and Judith), in conformity with mediæval conceptions, together with symbols of the Redemption. Connecting themselves with the above are the groups occupying the lunettes, portraying expectation, the anguish of suspense, and contrition, which include at once matters of fact and a twofold allusion to the vicissitudes of the Israelites and the events of our Saviour's life (progenitors of Christ and Jews captive in Babylon). The sublimity of the work is to be attributed very much to the skill with which mere matters of fact are everywhere subordinated to the claims of individual action as well as artistic purpose. Moreover Michael Angelo has contrived so to dispose the various portions of

his vast work, ascending by figures, single and in groups, from the simply decorative margin to the crowning effort in the centre, so to adapt them to the place they occupy, that the entire work becomes architecturally, so to speak, self-supporting; while the composition as a whole is wielded with a wealth of resources together with a power of organization such as no other artist has attained to. The thoughtful beholder will not confine himself exclusively to the study of the central pictures. The figures in monochrome and minor decorations are replete with a beauty peculiar to themselves. — The significance of the *Last Judgment*, on the altar-wall, would be clearer were the painting in better preservation. The unerring audacity, however, with which figure and group alike are thrown into every conceivable attitude and movement, must command a mute and amazed attention.

With the names of Bramante and Michael Angelo is associated that of **Raphael** (1483-1520), whose youthful genius had very early declared itself, first in Perugia and later in Florence. In Rome are to be seen interesting mementoes of both these periods. In the *Coronation of the Virgin* in the Vatican Gallery we see him still in the trammels of the Umbrian School; the effects of his Florentine training are visible in his *Entombment* in the Borghese Gallery (belonging to later periods are the so-called *Fornarina* in the Barberini Gallery, the portraits of *Navagero and Beazzano* in the Palazzo Doria, the *Madonna di Foligno*, and the *Transfiguration*, the master's last work, both in the Vatican Gallery). The majority of Raphael's easel-pictures are to be found elsewhere than in Rome.

But in Rome only could Raphael have found a field suited to the exercise of his highest powers in Fresco Painting. The *Mural Paintings* in the state apartments of the popes in the Vatican palace must first be noticed. In order rightly to appreciate these, it must not on the one hand be forgotten that fresco-painting never completely loses its decorative character; nor on the other must the peculiar position of the Pontificate in the beginning of the 16th century be lost sight of. In the palace of the Vatican the same courtly tone, the same pursuit of sensuous pleasures, of the mere joys of existence, prevailed as in the courts of the younger Italian dynasties; expressions of national sentiment met with a favourable reception, while an active agitation on the part of the Humanists did not appear to have compromised the dignity of the papal court. These conditions are more or less distinctly reflected in the frescoes of Raphael. The courtier repeatedly asserts himself; even a delicate compliment to the patron is not disdained, nor the ceremonial spectacle excluded. Political as well as personal allusions are not wanting, while ample space is devoted to the glorification of the Humanistic ideal. Finally, when it is borne in mind that Raphael was constantly compelled to defer to the exigencies of the allotted

space, to study the separate requirements of wall and ceiling, we gain an insight into the nature and extent of the restraints imposed upon the artist. They beset him indeed on every hand, and constantly compel him to alter or modify his design. Curiously enough these restrictions are to this day interpreted as an act of the artist's free and daring will. One wonders at the amount of theological learning, of philosophical erudition displayed in the *Disputa* and the *School of Athens*, as well as at the inventiveness which could connect subjects so remote from one another as the *Heliodorus driven from the Temple*, and the expulsion of the French from Italy. Through the entire range of subjects there runs a vein of profound and continuous thought. But especially admirable are alike the discernment which enabled Raphael to select, from apparently the most heterogeneous sources, matter suitable for pictorial embodiment; the resolution with which he guarded the realm of fancy; and his sense of the beautiful, whereby he was enabled to bring the most intractable material into subjection to his purpose. These qualities are most conspicuous in the picture known as the *Burning of the Leonine Quarter* (the so-called *Borgo*) of Rome, or rather, as the artist's patron would have it, the conflagration extinguished by intercession of the pope. The spectator forgets the preposterous demand that a miracle should be thus palpably depicted: Raphael relegates the action to the heroic age, fills his picture with figures and groups of surpassing grandeur and animation (such as succeeding generations have striven in vain to imitate), and depicts the confusion, the preparation for rescue and flight with surpassingly graphic effect. The picture was not what he had been commissioned to paint; but in lieu of this we have a creation teeming with imaginative power and masterful execution. In like manner Raphael disposed of the celebrated frescoes in the second Stanza, the *Disputa* and the *School of Athens*. Had he not been required to illustrate a chapter from the history of dogma (the proclamation of the doctrine of transubstantiation) or to present a pictorial extract from the history of ancient philosophy, the task of depicting a procession of historical celebrities known to fame as fathers of the church or mundane philosophers could not be particularly inviting. And further, while Raphael mingled with historical personages figures purely typical, and in the *Disputa* represents the assembled company of believers as beholding a vision, where each individual present is naturally more or less overpowered by emotion — while in the *School of Athens* he especially emphasises the blessedness of knowledge, the good fortune which leads to the higher paths of learning (whether his representation literally coincides with the Diogenes Laertius or Sidonius Apollinaris or not) — he has asserted with brilliant success the artist's right to supremacy in the realm of creative fancy.

After the foregoing remarks the unprejudiced reader will need a hint only as to the mental attitude he should assume as a student of Raphael's works. If the mere subject of the picture exclusively occupies his attention, if he must know the name and history of every figure, and feels it incumbent upon him to admire the intellectual grasp of an artist who gathered his materials from the remotest provinces of learning and who abounds in literary allusions, he is no longer in a condition fairly to test the artistic value of Raphael's works. From this point of view he will fail to detect in them any essential difference from the allegorical pictures of the period, nay he may even give precedence to many of these: to the wall-paintings in the Cappella degli Spagnuoli (Santa Maria Novella in Florence) for example, which indisputably exhibit greater versatility, a superior daring in the embodiment of the preternatural, and a loftier conception of the didactic capabilities of art. — It is still a matter of uncertainty how far the erudition displayed by Raphael was an acquirement of his own or how far he may have relied on the contributions of contemporary scholars, such for example as Castiglione, Bembo, and Ariosto, who would in so far share with him the merit due to fertility of thought. Assuming, however, that Raphael himself supplied the wealth of literary research which the frescoes of the Stanze are said to reveal, he would not as artist become more intelligible to us. His intellect might thus have been exercised, but not his imagination. Raphael's pictures will not only be more thoroughly enjoyed, but his individuality and purpose will be more perfectly apprehended when the effort is made to understand how the painter by force of his imagination could out of material for thought, dead in itself, create new and living forms; how he imparted to single figures so distinct a psychological impress that the mere bearers of historical names are made to appear as representative human characters; how he subtly balanced action and repose in his groups, not dwelling too long on mere beauty of outline and contour, but intent on giving harmonious expression to a more profound intellectual antithesis. From this point of view, interest in the works of Raphael will be enlightened and enduring. Numerous problems will present themselves to the amateur for solution: what motive Raphael might have had in treating the Disputa and the School of Athens so differently in respect of colour; how far in the latter picture the architectural character of the background is essential to the collective impression to be conveyed; for what reason the domain of portraiture is here narrowed to the utmost, while there (Jurisprudence) it is extended; what were the grounds for the manifold changes in composition which are accurately traced in his numerous sketches, etc.

The condition of the Stanze frescoes is such, alas, as to afford anything but unqualified gratification, just as in the Logge we regret-

fully trace the departed glory of unique examples of decorative art, and with difficulty recognize the summit of Raphael's attainments in the grievously injured *Tapestries*. These latter, it is true, in the detail of their composition may be studied in the cartoons now in the South Kensington Museum; but the subordinate decorations, marginal arabesques and the like are still in part preserved in the original tapestries, and are essential to the festive character of ornamentation originally designed for the Sistine Chapel. To the ten tapestries so long known an eleventh discovered in the depôt of the Vatican has been added. These tapestries were to have adorned the lower compartment of the chapel walls and to this end they must correspond with the companion pictures: that, while these relate the history of Redemption, they, the former, should portray the power and grace of God abiding with the Church.

In apparently irreconcileable contrast to Raphael's works in the Vatican we have his frescoes in the gay *Villa Farnesina*. On the one hand we are awed by devotional fervour, sublime aspiration, thought earnest and profound; on the other we find art revelling in the joys of life, each form radiant with an ecstasy of innocent mirth. Nevertheless it will cost no great effort to discern in the Farnesina frescoes the impress of Raphael's genius. He was indebted for his version of the myth of Cupid and Psyche to a work of Apuleius, familiar to readers of the 16th century as it had been to the Romans of old. Probably no author either in ancient or modern times can boast a more captivating illustration than Apuleius, while at the same time none has been more freely handled by his illustrator. In Raphael's hands the myth is moulded anew. Remembering that it was the adornment of a festive chamber he had in hand, Raphael sedulously avoided everything repugnant to the festive mood. Pysche's woes were consigned to the background; the painter is intent upon recording her triumphs only. The confined space afforded by the chamber serves only to stimulate the artist's mastery of form. Raphael's representation of the myth is condensed: many scenes are but glanced at for a moment, though essentials never escape him; thus the claims of narration and decoration are adjusted without restraint. Harmony alike in idea and form; nobility of proportion never overstepping the bounds of refinement; the power of so losing himself in his subject as to present it devoid of individual caprice: attributes characteristic of Raphael as these are declare themselves in the frescoes of the Farnesina as unmistakably as in the wall paintings of the Vatican. The spectator's own unassisted eye will not fail to see that the pictures on the ceiling of the principal saloon are far inferior in execution to the so-called *Galatea* in the neighbouring apartment. He will find nevertheless that both are such as will reward careful study with the highest gratification — a delight it must be a lasting desire to renew.

The inaccessibility of the upper rooms of the Farnesina, adorned by Bazzi of Siena (ca. 1477-1549; p. 22), commonly known as Sodoma, with his painting of the Nuptials of Alexander with Roxana, cannot be too much regretted. In the embodiment of sensuous grace and beauty Raphael found in Sodoma a worthy rival.

In the *Sibyls of Raphael* in Santa Maria della Pace (1514) we find him competing — if the expression may be allowed — in another field. Here he trenches upon the domain of Michael Angelo; not, however, that he is for a moment betrayed into disingenuousness by contact with a presence so overpowering, or that he is beguiled into assuming a style foreign to his genius. True to himself, he accepts the limits prescribed by his subject, and combines an air of pleasing serenity and infinite grace with the expression of prophetic inspiration.

Around these three art heroes, Bramante, Raphael, and Michael Angelo, is grouped a brilliant circle of pupils and dependents. The best works of the School of Raphael are undoubtedly those executed in his lifetime and under his direction. Giulio Romano (1492-1546) and Francesco Penni (1488-1520) had a considerable share in the painting of the Hall of Constantine; the completion of the Loggia paintings was entrusted to them, Perin del Vaga (1499-1547), Raffaello dal Colle, and others. For the decorative ornamentation of the Logge and the Farnesina the master engaged the services of Giovanni da Udine (1487-1564). Giulio Romano exhibits himself most clearly as a pupil of Raphael in the Villa Madama, less so in his Madonnas (Gal. Colonna and Borghese).

The crowd of Architects who appeared in Bramante's time showed greater independence: Baldassare Peruzzi (1481-1537), who built the Farnesina and Pal. Massimi, Raphael himself and Giulio Romano (Villa Madama), Antonio da Sangallo the younger, with whom originated the Pal. Farnese and a new plan for St. Peter's, and lastly Michael Angelo, whose influence, gradually deposing Bramante, irresistibly impelled the architecture of Rome into new courses. And just as in plastic art he scornfully rejects the recognized forms and forces upon them a new construction, in like manner as architect he concerns himself little about the accurate adjustment of subordinate parts, intent rather upon the effect to be produced by the structure as a whole — usually one of ponderous immensity. The colonnades in the *Palazzo Farnese*, the conversion of the Baths of Diocletian into the church of *Santa Maria degli Angeli* — a work subsequently spoiled — and the *Porta Pia* are among his chief works. His chief merit consists in his having reverted to the plans of Bramante for the completion of *St. Peter's*, which since 1546 had been under his superintendence. The cupola at least was carried out according to his designs, but the ground-

plan, to the injury of the building, was much altered, and the Latin substituted for the Greek Cross.

As long as the 'divine' Michael Angelo lived, Rome was so dazzled by the splendour of his renown that no one suspected the Decline of Art was at hand. In fact, however, it had already declared itself at the death of Raphael. Rome once more captured and pillaged (1527); orthodoxy reinstated; the church recoiling from the taint of Humanism: these were incisive events in the history of art, which now received a more distinctively ecclesiastical direction. The foreign occupation of Rome expelled a vast number of her artists and hewed a chasm in the traditions of her art. As she once more recovered and under the pontificate of Sixtus V. (Felice Peretti, 1585-90) was to all appearance again invested with her pristine grandeur, the encouragement of art was revived, but in a spirit which presently pervaded and brought into subjection every phase of art. To Sixtus V. the Eternal City, which 'forthwith doubled itself', owes her present aspect. The *Acqua Felice*, the *Via Sistina*, the *Piazza di San Giovanni in Laterano*, the *Obelisk* in the Piazza of St. Peter, the restoration of the *Columns of Trajan* and *Marcus Aurelius* are his work. Domenico Fontana of Ticino was foremost in giving effect to this pope's projects. The authors of the degenerated Renaissance known as **Baroque** were really Vignola (1507-73) and Fontana's nephew Carlo Maderna (1556-1629). In the Jesuit church of *Gesù* (1568) the former furnished the type of the style which prevailed during the following century, especially in the numberless Jesuit churches then built. With Maderna Borromini and Carlo Fontana were the leaders of that band of artists who conspired to rob architecture of its fitting repose, and by the introduction of figures posed in startling attitudes, aroused or convulsed by agency unseen, of curves instead of straight lines, of pillar piled upon pillar, substituted a turbulent unrest. Not that the style was without striking and artistic effect. An undoubted vigour in the disposition of detail, a feeling for vastness and pomp, together with an internal decoration which spared neither colour nor costly material to secure an effect of dazzling splendour: such are the distinguishing attributes of the Baroque style as in Rome it is to be seen on every hand, not only in an endless succession of churches (*Sant' Andrea della Valle*, *Sant' Ignazio*, *San Carlo alle Quattro Fontane*, etc.), but in numerous palaces, the *Palazzo Barberini* being a conspicuous example.

A greater tenacity of life is, however, inherent in the art of Painting. An altogether deplorable interval now ensued, during which artistic talent was beguiled by Michael Angelo's overwhelming ascendency into a slavish imitativeness, content with the least possible effort to crowd into a given space the greatest possible number of unmeaning figures, not devoid, however, of a certain

superficial charm sufficient to captivate the eye. After an interval thus occupied and identified with this supremacy of the Mannerist School *(Cavaliere d'Arpino, Zuccaro)*, painting once more, at the close of the 16th century, was galvanized into a new life, destined to be of brief duration — Rome becomes a scene of conflict in which painters and their partisans are the combatants. During the reigns of the popes from Sixtus V. to Clement VIII. the fashionable artists were *Circignani*, surnamed *Pomarancio*, and his pupil *Roncalli*. It was not, however, till the accession of Paul V. (1605-21), a member of the *Borghese* family, that the interest in art became again widely spread. — It was about this period that *Rubens* visited Rome, where he profited by a study of the best qualities of every school, without identifying himself with any.

Caravaggio (1569-1609) was the chief of the Naturalist School. He was triumphant in the possession of popular favour. On the other hand it was objected that his drawing was bad, that he failed in the essential of grouping the figures in his larger compositions. Nevertheless the mass is presented with such startling reality, and animated with gesture so impassioned, that every figure fitly asserts itself, while a corresponding force in colour conveys an impression powerfully suggestive of the turbulent licence then prevailing. — The Eclectics took an opposite direction. Trained in a regularly-constituted school of art, such as had been established at Bologna, initiated moreover in the art of Correggio and the Venetians, full of reverence for more remote traditions, thoroughly versed in the rules of drawing and composition as well as familiar with the fresco painter's art — thus admirably equipped, Annibale Caracci, Domenichino, Guido Reni, Guercino appeared amongst the rival aspirants to fame in Rome. They supplanted the Naturalists, appropriating as much of the latters' method as appeared available, and finally monopolized the favour of the court and aristocracy. Nor was the struggle by any means confined to the palette and the brush. Personalities arose, and amongst themselves the partisans of Caracci were seldom at peace. Their contributions are in part, at any rate, of the highest excellence. The frescoes of the *Caracci* in the Palazzo Farnese; *Guido Reni's* Aurora in the Casino Rospigliosi; the frescoes of *Domenichino* in San Luigi dei Francesi, Sant' Andrea della Valle, at Grotta Ferrata near Rome, are not mere masterpieces of technical skill, but are replete with artistic beauty and vitality. Easel-paintings of this school abound in the Roman galleries and enjoy a considerable popularity; among them may be mentioned *Domenichino's* Last Communion of St. Jerome, *Sacchi's* St. Romualdus (both in the Vatican Gallery), and numerous Madonnas by *Sassoferrato*, painted under the inspiration of Guido Reni.

The Neapolitan sculptor Lorenzo Bernini (1598-1680), whose works occupy the concluding chapter in the history of Roman Art,

flourished up to the close of the 17th century. He is everywhere in evidence at Rome, where he executed numerous *Fountains*, the *Colonnades* in the Piazza di San Pietro, the *Baldacchino* in St. Peter's, the *Scala Regia* in the Vatican, the *Statues on the Ponte Sant' Angelo*, the *Daphne* in the Villa Borghese, the *St. Therese* in Santa Maria della Vittoria, etc. It is superfluous to bid the beholder beware of being led captive by art essentially flimsy and meretricious; rather perhaps it is necessary, as a set off against the now prevailing depreciation of Bernini's works, to plead the important historical significance they possess amidst all their too conspicuous defects; to bear in mind that throughout the course of nearly a century they were regarded as the most brilliant production of that period and were very generally imitated.

Since the 17th century, Rome has not given birth to nor nurtured any distinctive art life, though the past has held artists of all nations spell-bound, compelling the conviction that Rome is still the true University of Art, whose teaching is indispensable to every true artist. So late as the close of the 18th and the beginning of the 19th century, Rome continued to give proofs of the potency of her influence. It was in Rome that *Winckelmann* wrote his history of ancient art and laid the foundations of a modern and more intelligent criticism. Here, under his influence, was awakened again that appreciation of the antique that is so essential a support of idealism in our own practical age. Without the suggestions which Rome alone could furnish, *David* would never have received that classical impulse which he turned to such admirable account in France. *Asmus Carstens*, the father of the classical style of modern German art, also made his home in Rome. Amid the art-collections of Rome alone could *Thorvaldsen*, the 'Greek of the 19th century', have worthily perfected his talents. In the absence of such inspiration as the spectacle of Rome's masterpieces alone can afford, *Cornelius* and his associates would never have had the courage to attempt the revival of fresco-painting.

Thus it was that Rome reacted on the destinies of modern art, though without an art life she could call her own. Since the middle of the 19th century, however, she has lost much of her importance even in this respect, through the altered tendencies of the artistic schools of France, Belgium, and Germany. Foreign painters and sculptors still visit Rome, but it has entirely ceased to dictate the tone of European art. In place of this Rome may perhaps become the centre of a new Italian school of art, though it is still far from occupying the leading position. The annual exhibitions in Florence and Venice are more important than anything offered to us by the artists of Rome. But in its Galleria d'Arte Moderna (p. 200) the capital of Italy has provided a permanent home for the best works of modern Italian art.

Glossary of Art Terms.

Affricano, a dark variegated marble from the Greek island of Chios.

Ambo (pl. *Ambones*), a reading-desk or pulpit placed beside the choir-screen in early basilicas. In Rome ambones are usually in pairs, the S. for the Epistle, the N. for the Gospel.

Apsis, *Tribuna*, the vaulted semicircular or polygonal recess at the end of the choir. Comp. Basilica.

Archaic, as a term in art-history, is equivalent to 'pre-Phidian'.

Archaistic describes works in the archaic style, but executed in a later age, *e.g.* by Pasiteles (p. liv).

Attica, *Attic Story*, a low story with pilasters instead of pillars.

Badia, *Abbadia*, abbey, convent.

Baldacchino, a canopy supported by four columns over the altar.

Basilica, a rectangular edifice with the nave loftier than the aisles, and a recess or hemicycle at the end of the nave. For the early-Christian basilicas, see p. lxii.

Breccia Broccatello, a kind of marble-conglomerate.

Bucranion, an antique architectonic ornament in the form of an ox's skull.

Campanile, the usually detached belfry of Italian churches.

Ciborium, originally = Baldacchino (see above); now the receptacle on the altar for the Host.

Cinquecento, the 16th century.

Cipollino, a green-veined white marble from Eubœa.

Cippus, a boundary-stone; also, less correctly, a cubical tomb-stone, sometimes hollowed out to receive the ashes.

Cista, a toilet-case, generally of bronze, and sometimes richly decorated.

Confessio, a chamber beneath the high-altar, containing the tomb of the crypt.

Cosmato Work, mosaic-work of coloured marbles, glass-paste, and gold-leaf found on columns, choir-screens, and altars in Roman churches. Comp. p. lxiv.

Diptych, a folding tablet with two leaves, of wood, ivory, metal, etc.

Exedra, a recess or hemicycle projecting from an ancient building.

Giallo Antico, yellow Numidian marble, veined with red.

Hermes or *Herma* (pl. *Hermae*), a bust attached to a quadrangular pillar.

Loggia, an open arcade, occurring both on the exterior walls of palazzi and in their courts.

Municipio, a municipality; sometimes = town-hall.

Nero Antico, black Laconian marble.

Niello Work, incised designs on silver or gold plates, with the lines filled up with a black composition.

Opus Alexandrinum, a kind of stone mosaic used for pavements (12th and 13th cent.).

Opus Reticulatum (net-work), masonry with the joints running in diagonal lines.

Opus Spicatum, pavement of small bricks laid on their edge in herring-bone fashion.

Palazzo Comunale, *Pal. Pubblico*, a town-hall.

Pavonazzetto, a yellow marble shot with blue.

Peperino, volcanic tufa from the vicinity of Rome (so called from the black grains it contains, like pepper-corns).

Pietà, a representation of the Madonna with the dead Christ.

Porta Santa, a kind of breccia, of mingled red, white, black, blue, and violet; used in the Porta Santa (p. 365).

Porticus, a roofed colonnade, either enclosing a space or in a straight line; not to be confounded with *portico*, a porch.

Predella, a small narrow painting placed under a large altar-piece.

Putto, the figure of a child.

Quattrocento, the 15th century.

Rosso Antico, a brownish-red marble found in Greece.

Rustica Work, masonry of large rough blocks, draughted or smoothed round the edges only.

Termini, the Latin expression for Hermæ (see above).

Travertine, a kind of limestone found near Tivoli.

Triclinium, the dining-room of an antique house.

Triumphal Arch in churches is the lofty arch dividing the choir from the transept or the nave (p. lxiii).

Villa, a country-estate, including house and park. The house itself — the 'villa' in the English sense — is called *Casino*.

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Italian Art.

Among the best works on Italian art are *Morelli's* Italian Painters; *Crowe & Cavalcaselle's* History of Painting in Italy (new edit.; 1903 seq.) and History of Painting in North Italy; *Kugler's* Handbook of Painting (new ed. by *Sir H. Layard*); *Mrs. Jameson's* Lives of the Italian Painters; *Mr. Bernard Berenson's* Central Italian Painters, and other works; the various writings of *Dr. Jean Paul Richter;* and the works of *Mr. C. C. Perkins* on Italian Sculpture. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's Cicerone* (translated by *Mrs. A. H. Clough*). — *Mrs. Arthur Strong's* Roman Sculpture from Augustus to Constantine (London, 1907) should be consulted by the visitor to Rome. — 'Italia Artistica, Monografie Illustrate' (Bergamo; 1902 seq.), edited by *Corrado Ricci*, a series with numerous illustrations, includes monographs on San Marino (No. 5), Urbino (No. 6), La Campagna Romana (No. 7), Siena (No. 9), San Gimignano e Certaldo (No. 11), Gubbio (No. 13), Perugia (No. 15), Volterra (No. 18), L'Aniene (No. 21), and Montepulciano, Chiusi, e la Val di Chiana Senese (No. 31).

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The Region between the Tyrrhenian Sea and the Tiber is a hilly district differing considerably in its formation from the Apennines. The latter consist of long and regular chains with parallel valleys between them, while the former is composed of numerous isolated groups of mountains and hills, which at one time, before a final upheaval of the Apennines converted the whole district into dry land, formed a group of islands like the Tuscan Archipelago off the present coast. The characteristic features of its N. portion are the valleys of Chiana, Elsa, and Era, which stretch from N.W. to S.E., while the S. portion is marked by the mighty volcanoes that dominate the entire district to the W. of the lower course of the Tiber. These volcanoes, beginning with Monte Amiata on the N., form a continuous chain, characterized by numerous large lakes, and prolonged on the other side of the Tiber by the Alban Mountains. — *Southern Tuscany* offers considerable variety of scenery, with its isolated limestone mountains abounding in minerals, and its eruptive cones rising from the midst of gentle slopes of marl and clay. As a whole it is a very fertile district, though the presence of gypsum makes the neighbourhood of Volterra and some other points unproductive. The Montagnola Senese and other isolated limestone ridges are covered with forests of beech; elsewhere the chief products are grain, wine, oil, and (near the sea) hay. — The 'green' land of *Umbria* abounds in trees, though these are generally too scattered to form woods or forests proper. — The so-called *Marches* (p. 119), or frontier districts of the Apennines, are naturally more rugged, being seamed with deep and narrow lateral ravines, as well as with broader and more fertile longitudinal valleys. Many of the latter, now filled with debris, were formerly lakes or morasses. On the E. side extends a very productive hilly district which, from Ancona southwards, abuts directly on the Adriatic Sea and is intersected by numerous small rivers. The chief artery on the W. side is the Tiber, which rises in the Bolognese Apennines (see p. 62) and flows to the S. through valleys connected by short transverse valleys. On one side it receives the streams descending from the Apennines, while its tributaries on the other flow through districts of clay and tufa. Its bed is thus largely filled with debris, its water turbid; and in times of flood huge masses of alluvium are washed down to the sea. Where its tributary streams run through the softer kinds of rock they have worn sharply-cut channels, and wherever two river-valleys meet have formed triangular and bastion-like promontories (S. Etruria).

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1. From Pisa to Rome.

by the Maremme.

207 M. Railway. Express in $6^1/_2$-$7^1/_2$ hrs., ordinary train in 10 hrs.: fares 36 fr. 65, 25 fr. 40, 16 fr. 45 c. From Dec. to May there is a *train de luxe* (Paris-Rome express) on Tues., Frid., & Sun., which makes the journey in 6 hrs. 40 min. (1st class only, with extra charge of 14 fr. 95 c.). Dining-cars are attached to the day express trains (B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$ fr., wine extra) and several of the night trains have sleeping-carriages (11 fr. extra).

The Maremme Railway coincides with the ancient *Via Aurelia*. It runs inland as far as Cecina, where it approaches the coast, commanding fine views on the right of the sea with its promontories and islands. Many places on this route are subject to malaria in summer (comp. p. 4).

Pisa, see *Baedeker's Northern Italy.* — $9^1/_2$ M. *Colle Salvetti* (junction of a branch-line from Leghorn: $9^1/_2$ M., in 20-30 min.). — 13 M. *Fauglia.*

About 8½ M. to the E. (omn. in 2 hrs., 1 fr.; one-horse carr. 4-6 fr.) lies *Casciana* (462 ft.; Albergo delle Terme, pens. 8-9 fr.; Stella, Giappone, pens. 6-7 fr.), a bathing-resort with chalybeate and sulphur springs (97° Fahr.) and 1177 inhabitants. Omnibus from (10 M.) Pontedera (p. 10), on the Florence and Pisa railway, twice daily in 2 hrs., fare 1 fr.; from Leghorn in summer on Wed. and Sat. in 3½-4 hrs.

17 M. *Orciano;* 21½ M. *Santa Luce.* — 23½ M. *Rosignano*, the village of which name is situated on a hill (482 ft.) to the right. About 5½ M. to the E. of the station (omn. twice daily in 1¾ hr.) lies *Castellina Marittima* (1230 ft.; Carlo Conti's Inn), on the *Monte Vitalba* (2211 ft.), with alabaster quarries (see p. 11). — From (28 M.) *Vada* a branch-line to Leghorn is under construction. The main line crosses the *Cécina*, the ancient *Caecina.*

31½ M. **Cécina** (pop. 5120; Alb· Universo; unpretending café at the station), where a branch-line to *Volterra* diverges (see p. 10), is of modern origin.

35½ M. *Bibbona-Casale.* The line now approaches the coast. Populonia (see below) becomes visible to the right, on a chain of hills projecting into the sea; beyond it, the island of Elba (p. 15).

42 M. *Castagneto*, the village of which name (636 ft.) stands on a hill 5 M. to the left. — 47 M. *San Vincenzo.* — 53½ M. *Campiglia Marittima* (Alb. della Stazione, R. 1½ fr., with rail. restaurant); the town, with 5259 inhab. and a ruined castle, lies on the height (905 ft.) 4½ M. to the N.E.

From Campiglia to Piombino, 8½ M., railway in 32-46 min. (fares 1 fr. 65, 1 fr. 15, 75 c.). — 3 M. *Poggio*, 3½ M. to the E. of Populonia (see below). — 8 M. *Portovecchio*, with smelting-foundries for the iron from Elba.

8½ M. **Piombino** (**Gr. Hôt. Moderno*, R. 2-4, D. 3, pens. 8-10 fr.; *Alb. Italia e Apri*, R. from 1 fr. 20 c.; Lloyd's sub-agents, *A. Bellettieri & Co.*), a town with 5979 inhab., originally belonged to Pisa, in 1399 became a principality of the Appiani, in 1603 was acquired by Spain, and then by the family of Boncompagni-Ludovisi, from whom it was wrested by Napoleon in 1805 in favour of his brother-in-law, the Corsican Felix Bacciocchi. In 1815 it was assigned to Tuscany. It lies at the S. end of a wooded promontory, formerly an island but now joined to the mainland owing to the silting up of the river Cornia. The harbour commands a grand view of the sea and the island of Elba (p. 15; in front of which rise the cliffs of Cerboli and Palmaiola), of Giglio and the coast, and Corsica in the distance. — Steamboat to Elba, see p. 14.

A forenoon suffices for a visit to **Populonia,** the ancient Etruscan seaport of *Pupluna*, at the N. end of the peninsula, about 3 hrs. from Piombino. The shorter route viâ *Monte Massoncello* (938 ft.) and through woods of cork-oaks requires a guide. The town with its mediæval castle, situated on a lofty and precipitous hill, is conspicuous from all sides. It suffered greatly from a siege by Sulla in 82 B. C.; in the time of Strabo it had fallen to decay, and it is now a poor village. In ancient times the iron of Elba was smelted here, together with the tin and copper ores of the neighbouring district which formed the material basis of the Etruscan art of bronze-founding. The old town-walls (1½ M. in circumference), which may still be distinctly traced, are particularly well preserved on the side next the sea; they consist of huge blocks, approaching the polygonal style. The views towards the land and the sea are striking and extensive. A few arches, erroneously said to belong to an amphitheatre, and a reservoir are of Roman origin.

The district now begins to exhibit the distinguishing characteristics of the Maremme; a world of its own, consisting of forest and swamp, in summer poisoned by malaria. During the Etruscan period the Maremme possessed considerable towns: *Populonia* (p. 3), *Vetulonia* (see below), *Rusellae* (p. 5), *Cosa* (p. 6). On the decline of agriculture in Italy and the conversion of the farms into pasture-land, the desolation of the coast-district made rapid progress. It was not until the 19th century that the first successful attempts to counteract the malaria were made by draining and filling up the swamps.

64 M. **Follonica** (*Alb. Fortuna; La Pace*, unpretending), on the sea, possesses smelting-foundries for the iron from Elba (p. 15). Beautiful view to the right of the promontory of Piombino and Elba, to the left of the promontory of Castiglione with a lighthouse, and the small, grotesquely shaped island of *Troiaccia.*

A branch-railway runs, in 1 hr. 20 min., viâ (5 M.) *Cura Nuova*, (9½ M.) *Valpiana*, and (12½ M.) *Schiantapetto*, to (15½ M.) **Massa Marittima** (1310 ft.; *Alb. del Sole*, Corso Vittorio Emanuele, R. 1½ fr., very fair), one of the largest towns of the Maremme, with 9219 inhabitants. The Cathedral *(San Cerbone)*, of the 13th cent., contains a font by Giroldo da Lugano (1267) and a reliquary by Gregorio da Siena (1324). The *Scuola Comunale* possesses an altar-piece in five parts by Ambrogio Lorenzetti (ca. 1330). In the vicinity are extensive mines (copper pyrites and argentiferous galena), with many German officials.

The train again quits the coast and skirts the *Promontory of Castiglione.*

73 M. *Gavorrano*, the station for the place of the same name (896 ft.; 1673 inhab.), situated on the hill to the right. — At (78 M.) *Giuncarico* we see, also on a hill to the right, *Vetulonia* (1130 ft.), the ancient name (resumed since 1887) of the village of *Colonna*, where numerous Etruscan tombs have been found. It was from Vetulonia (the early Etruscan *Vetluna*) that the Romans took their magisterial insignia: the fasces of the lictors, the curule chair, the purple toga, and the brazen trumpets. Numerous graves have recently been excavated here. — In the distance, at the mouth of the *Bruna*, the small fortified harbour of *Castiglione della Pescaia* is visible. Here wood and charcoal are the chief exports.

82½ M. *Montepescali*, junction of a branch-line to Siena (see p. 5). The village (728 ft.) is picturesquely situated on a hill to the left.

90 M. **Grosseto** (39 ft.; *Rail. Restaurant*, good; *Stella d'Italia*, with trattoria; *Giappone*, at the entrance of the town, clean), the capital of the Maremme, with 5856 inhab., lies ⅔ M. from the station. The *Cathedral*, begun in 1294 and betraying the influence of Siena, was restored in 1855. The *Municipio* contains a collection of Etruscan cinerary urns, a room with vases and bronzes found in tombs at Vetulonia (see above), sarcophagi, and

other antiquities (adm. free). — Branch-line to *Asciano* (Siena), see p. 45.

Around Grosseto, and to the W., in the direction of Castiglione della Pescaia (p. 4), extends a considerable pasture-land, reclaimed from what was once a malarial swamp, and, still earlier, the *Lacus Prelius* of Cicero.

About $3^1/_2$ M. to the N.E. of Grosseto (carriage-road) lie the sulphureous *Bagni Rosellani*, whence the ruins of **Rusellæ** are reached in $^1/_2$ hr. (guide necessary). Rusellæ, anciently one of the twelve capitals of the Etruscan confederation, has been deserted since the middle of the 12th century. The walls, which are nearly 2 M. in circumference, and in most places accessible, consist partly of horizontal courses, partly of polygonal blocks (6-8 ft. high, $6^1/_2$-13 ft. long).

Beyond Grosseto the *Ombrone* (the ancient *Umbro*) is crossed. — 95 M. *Alberese.* The line skirts the wooded *Monti dell' Uccellina* (1360 ft.) towards the E.; to the S. the imposing Monte Argentario is visible.

105 M. *Talamone.* The village lies at the end of the promontory, 2 M. to the W., and possesses an anchorage sheltered by the island of Giglio and the Monte Argentario (steamer to Elba, p. 14). The ancient *Telamon*, where, in 225 B.C., the Roman legions landed and defeated the Gauls, who were marching against Rome, lay 1 M. to the S. of the railway-station, on a hill (Torre di Talamonaccio; 344 ft.) at the mouth of the little river *Osa.*

The train crosses the Osa, then the more important *Albegna* (the ancient *Albinia*), at the mouth of which are salt-works. — $109^1/_2$ M. *Albegna.*

A carriage-road (diligence once daily to Manciano in $5^1/_2$ hrs., to Pitigliano in 9 hrs.; fares 4 and 5 fr.) runs to the N.E. from Albegna viâ (8 M.) *Marsiliana* (394 ft.), the finely situated (20 M.) *Manciano* (1453 ft.; Michele Vecchiarelli's Inn, very plain), and ($3^1/_2$ M.) *Pitigliano* (1027 ft.; comp. pp. 6, 104), to ($37^1/_2$ M.) *Sovana* (the ancient *Suana*). From Manciano a carriage-road runs to the N. viâ *Montemerano* to (8 M.) *Saturnia* (968 ft.), a fortified village on a precipitous height, whose site and name have remained unchanged from Etruscan times, while traces of its old walls and tombs are still visible.

$113^1/_2$ M. **Orbetello** *(Rail. Restaurant).* The village (omn. 1 fr.; *Albergo Nazionale*, Corso Principe Amedeo, R. 1-2 fr., clean; *Alb. Rosa*), a maritime fortress, with 4188 inhab., is situated 2 M. to the W., at the extremity of a promontory, near the foot of *Monte Argentario* (see below), which rises immediately from the sea. The latter is connected with the mainland by two narrow tongues of land (Tomboli), whereby a large salt-water lagoon is formed, from the midst of which the town rises. The lagoon, which abounds in fish, nowhere exceeds 5 ft. in depth. The polygonal walls on the sides next the sea testify to the great antiquity of the town, although its ancient name is unknown.

The **Monte Argentario,** with its two peaks, an isolated outlier of the mountain-system of Central Tuscany, was once an island. From Orbetello a carriage-road runs along the embankment across the lagoon, then turns to the N. to *Porto Santo Stefano* (Alb. La Pace, R. 1 fr.; diligence from Orbetello thrice daily in 2 hrs., fare 1 fr. 20 c.; steamboat

to Elba, see p. 14; Lloyd's sub-agent, *P. Bavastro*), and to *Port' Ercole* (the ancient *Portus Herculis*) on the S. side. The ascent of the S. peak (*Telegrafo;* 2083 ft.), on which is a trigonometrical signal, is very interesting (from Orbetello, 3-4 hrs.; guide 4-5 fr.). The view embraces the coast of Tuscany and the Roman highlands to the N.E. as far as Monte Amiata (p. 46), and (on the W.) the sea with the islands of the Tuscan archipelago as far as Sardinia. Halfway up the height, 2 M. to the N., is a monastery of the Passionists (853 ft.). If time is limited the first and lower eminence, $^3/_4$ hr. from Orbetello, with a picturesque view of the coast, should be visited.

Orbetello is the most convenient starting-point for an excursion to the ($4^1/_2$ M.) interesting ruins of the ancient **Cosa** (374 ft.; the present *Ansedonia*), situated to the S.E. (carriage there and back, including stay of 5 hrs., 8 fr.). Cosa was an old Etruscan town, deserted since the 5th century A.D. The polygonal walls (1600 yds. in circumference) with their towers are admirably preserved. A beautiful prospect is enjoyed hence.

Motor-omnibus from Orbetello viâ Pitigliano (p. 5) to *Orvieto*, see p. 104.

The train soon enters the former Papal territory and traverses the Roman Maremma. — 121 M. *Capalbio*, for the village of that name, 3 M. to the N. — $125^1/_2$ M. *Chiarone.* We then cross the *Fiora* (ancient *Arminia*).

$135^1/_2$ M. *Montalto di Castro* (Irene Ramadori's Inn, plain).

About $7^1/_2$ M. above Montalto the Fiora is crossed by the ancient *Ponte dell' Abbadia*, and 1 M. to the S. of the latter, on the right bank, is the site of **Vulci,** or *Volci*, where thousands of Greek and Etruscan vases have been discovered since 1828. The ancient city itself, one of the twelve Etruscan capitals, the circumference of which is ascertained to have been $3^1/_2$ M., has disappeared with the exception of its tombs. — Toscanella (p. 101) lies about $15^1/_2$ M. to the E.

Beyond Montalto the country is undulating. We cross the small rivers *Arrone* (p. 10) and *Marta* (p. 106).

144 M. *Corneto.* On a chalky plateau overlooking the Marta, 2 M. to the left of the station (seat in a carriage $^1/_2$ fr.), is the antiquated town of —

Corneto (490 ft.; *Alb. & Rist. Tarquinia*, Via dell' Indipendenza, 18 R. from $1^1/_2$ fr., well spoken of), with numerous towers and a population of 5273. The town sprang up in the early middle ages near the town of *Tarquinii* (p. 7; destroyed by the Saracens), to which fact it owes its official name of *Corneto Tarquinia.*

Tarquinii was anciently one of the twelve Etruscan capitals, and remarkable for the influence which it exercised on the development of the national religion of Etruria. It participated in the war of the Etruscan confederation against Rome, but was compelled to surrender after the Samnite war and to receive a Roman colony, which continued to flourish during the empire. Its ancient necropolis, discovered in 1823, is the chief object of interest at Corneto.

The Gothic *Palazzo Vitelleschi*, in the main street, near the gate, was enlarged by Cardinal Vitelleschi in 1439, and has recently been restored. The old part is lighted by rich Gothic windows; the more modern colonnaded court has two stories, with a loggia

on the upper; remains of frescoes may be seen in the chapel. The custodian shows the tombs (p. 8). — On the N. buttress of the plateau on which the town stands is the imposing *Castello* of Countess Matilda, containing the church of *Santa Maria in Castello*, begun in 1121, with a façade dating from 1200, recently restored. This interesting church (key in the Museo, see below) contains a tabernaculum of 1166 and a pulpit of 1209.

In the *Cathedral* are some remains of frescoes by Ant. da Viterbo, a pupil of Pinturicchio (1509). — The smaller Romanesque churches of *Sant' Anastasia*, *San Salvatore*, *San Martino*, and *San Pancrazio* have all been more or less restored. Adjoining the last is the old *Palazzo Municipale*, with three of its original eight towers. On the highest point in the town is the Gothic church of *San Francesco*.

The lower story of the **Museo Municipale* (adm. 1 fr.) contains a number of sarcophagi, the most interesting of which is the so-called 'Sarcofago del Magnate', embellished with polychrome reliefs (battles of Amazons) and with figures on the lid. On the upper floor are smaller antiquities, vases, gold ornaments, weapons, etc. Among these are an antique set of false teeth (3rd room), and a fine bowl with red figures, which bears the names of Oltos and Euxitheos as the artists and represents the Arrival of Bacchus in Olympus, the types of the deities recalling the character of pre-Phidian art. The last rooms contain the products of the excavations carried on in 1881-97 in the oldest part of the Necropolis. The pottery is of the rudest description and was evidently produced without the aid of a wheel. Four cinerary urns in the form of huts give us an idea of the Italian dwelling of the period. The conical helmets, with bars at the top, were evidently imported; their type seems to have served as a model for the 'Apices', or caps of the Roman priests. Among the remaining contents are Carthaginian scarabæi and idols in vitreous paste.

The *Palazzo Bruschi-Falgari* contains a collection of Etruscan antiquities; and a few Etruscan and Roman relics are also preserved in the *Giardino Bruschi*, outside the town. — Corneto commands a fine view of the sea with Monte Argentario (p. 5) and the neighbouring islands, and also an interesting survey of the bleak environs.

On the *Turchina*, a stony hill opposite (N.E.), separated by a ravine from *Monterozzi*, the hill of the tombs, lay **Tarquinii**, a town with walls about 5 M. in circumference. Its last remains were destroyed by the inhabitants of Corneto in 1307. No ruins are now visible save scanty vestiges of walls and substructions.

The **Necropolis* spreads over a great part of the hill upon which the town itself stands. The fee for a guide (see above) should not exceed 5 fr. Hurried visitors may take a carriage (one-horse 4-6, two-horse 7-10 fr., according to time occupied). The most

distant tombs are 2 M. from the town. The tumuli which distinguished the tombs externally have been entirely destroyed; the subterranean rock-hewn chambers now alone remain. Even in ancient times the tombs were frequently plundered for the sake of the precious trinkets they contained, and modern excavations have despoiled them of every movable object that remained. Nevertheless, owing to their arrangement and the good preservation of their paintings, a visit to them is extremely interesting to those who desire to form an idea of the civilisation, art, and religion of the Etruscans. The decoration is in a style that was prevalent chiefly in the towns of southern Etruria, and indicates a close relationship to Hellenic art. — The following (especially Nos. 7, 11, 14, and 19) are the most interesting tombs: —

No. 4. *Grotta della Caccia del Cignale* (boar-hunt), or *Grotta Querciola.* The faded paintings, copied in the Museo Gregoriano (p. 364), represent a banquet with music and dancing, and a boar-hunt. — Opposite to this tomb —

No. 7. *Grotta del Convito Fúnebre*, or *del Triclinio*, also with the representation of a banquet. The admirable drawing bears witness to the influence of the best period of archaic Greek art. The men here, as in the others, are coloured dark red, the women sketched in outline on the walls in whitish colours.

No. 10. *Grotta del Morto;* mourning for the deceased, and dancers.

No. 11. *Grotta del Tifone*, very large, supported in the centre by a pillar, on which are Typhons, or winged genii of death terminating in serpents. The sarcophagi bear Latin as well as Etruscan inscriptions, a proof that they belong to a comparatively recent epoch. To the right on the wall are souls escorted by genii; among them is Charon with the hammer.

No. 12. *Grotta degli Scudi* or *delle Quattro Stanze*, with banqueting scenes.

No. 13. *Grotta del Cardinale*, the most spacious tomb at Tarquinii, supported by four pillars; colours almost entirely faded.

No. 14. *Grotta dell' Orco*, or *del Polifemo:* in the anterior chamber, a banquet; in the one beyond it, a scene from the infernal regions, with Pluto, Proserpine, Geryon, Tiresias, Agamemnon, Memnon, and Theseus; in a niche is Ulysses blinding Polyphemus. — The paintings here exhibit unmistakable Greek influence.

No. 15. *Grotta dei Vasi Dipinti*, and No. 16. *Grotta del Vecchio*, with banquets and dances, both not later than the first half of the 5th cent. B. C.

No. 18. *Grotta delle Iscrizioni*, so called from the numerous Etruscan inscriptions, with warlike trials of skill.

No. 19. *Grotta del Barone*, so called from the Hanoverian ambassador Baron Kestner, by whom it was opened, contains warlike games, riders, etc., partly in the archaic style; colours well preserved.

No. 20. *Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg. A copy of the paintings (funereal games and dances) is in the Vatican. — Near it is No. 21. *Grotta del Mare*, small, with sea-horses.

No. 23. *Grotta degli Auguri* (with funereal games; a criminal with veiled head fighting with a large mastiff, hounded on by a figure in a mask), of the same date as Nos. 15 and 16.

Toscanella (p. 114) lies about 17 M. to the N.E. of Corneto; diligence on Mon., Wed., & Frid. in 3 hrs., fare 2 fr.; carr. 10 fr.

The train skirts the foot of the hill of Corneto, which remains visible for a long time. To the right, farther on, is the insigni-

ficant *Porto Clementino*, which is entirely abandoned in summer on account of the malaria. This may be the ancient *Graviscae*, the seaport of Tarquinii. The horizon is bounded inland by the mountains of Tolfa (see below). The line crosses the *Mignone* (the ancient *Minio*).

156½ M. **Civitavecchia.** — Albergo Termale Traiano, Viale Garibaldi, on the sea, with baths, 120 R. from 2½, pens. from 5 fr., well spoken of; Alb. Italia, also on the sea. — *Railway Restaurant*, very fair. — British Vice-consul, *Dr. P. R. Mackenzie;* Lloyd's Agents, *A. Bellettieri & Co.*, Viale Garibaldi. — Steamer to *Elba*, see p. 13; to *Golfo Aranci* in Sardinia once daily, see *Baedeker's Southern Italy*. The station lies about ½ M. to the S.E. of the harbour.

Civitavecchia, the seaport of Rome (sea-bathing), with 11,941 inhab., is the ancient *Centum Cellae*, whose harbour was planned by Trajan. It was destroyed by the Saracens in 828, but in 854 the inhabitants returned into the '*ancient city*'. The fortifications, built in the 16th and 17th cent., were restored in the 19th cent. by the French, who occupied the town in 1849-70. The harbour has been recently enlarged; on the outer mole is a lighthouse.

A good road (diligence twice daily in 3½ hrs., returning in 2½ hrs.; fare 2 fr.) leads to the N.E. from Civitavecchia past the (3 M.) ruins of some ancient baths *(Aquae Tauri)*, and by (8½ M.) *Allumiere*, to (10½ M.) *Tolfa* (1820 ft.; Albergo Funari), the chief place among the volcanic mountains of the same name (2010 ft.). Although extinct, they still emit vapours which deposit sulphur and alum. The mines are no longer of great importance, but the scenery is picturesque.

The line traverses a dreary tract, running parallel with the ancient *Via Aurelia* near the sea-coast as far as Palo. On clear days the Alban and Volscian Mts. are visible, and still farther off the Monte Circeo (p. 503). The best views are on the right till Rome is approached, and then on the left.

The train passes near *Cape Linaro*, where the *Torre Chiaruccia*, now a signal-station, indicates the site of the ancient *Castrum Novum*. — 162½ M. *Santa Marinella*, with a castle of the Odescalchi (1561-80), on the site of the ancient *Punicum*. — 168 M. *Santa Severa*, a picturesque baronial castle, now the property of the Santo Spirito Hospital at Rome (p. 361). Here in ancient times lay *Pyrgi*, the habour of *Caere* (p. 487). Important remains of the ancient polygonal walls may still be seen; the once celebrated temple of Eileithyia was destroyed by Dionysius I. of Syracuse in 384 B. C.

171 M. *Furbara*. The solitary towers on the shore were erected in the 16th cent., for protection against the dreaded Turkish corsairs.

177 M. **Palo,** with a château of the Odescalchi, occupies the site of the ancient *Alsium* (p. 487), where Pompey and Antoninus Pius possessed country-residences. A branch-line runs hence to the frequented sea-baths of *Ladispoli* (Alb. Diana Mare, 16 R., pens.

5-7 fr.), founded by Prince Odescalchi (fine beach; special trains from Rome on Sun. and Thurs. in summer). — 181½ M. *Palidóro.*

The line now turns to the right, towards the groves of (185½ M.) *Maccarese*, the ancient *Fregenae*, on the *Arrone* (p. 117), the *Aro* of the ancients. We then skirt the former *Stagno di Maccarese*, which is now being reclaimed (*Bonífica di Maccarese*, comp. p. 493). This tract, which is still the home of about 1000 buffaloes, belongs to Prince Giuseppe Rospigliosi of Rome.

193 M. *Ponte Galéra*, whence a branch-line diverges to *Fiumicino* (p. 490).

Near (197½ M.) *Magliana* (p. 489) the *Tiber* becomes visible, and the line follows its course (comp. Map, p. 426). — A freer view is now obtained of the extensive Campagna; to the right, in the background, the Alban Mts., and to the left the Sabine Mts.; in the foreground is San Paolo fuori le Mura.

201 M. *Roma San Paolo*, outside the Porta Portese (change carriages for *Trastevere*, comp. p. 149). The train crosses the Tiber and skirts the S. E. walls of Rome. To the left are seen the Monte Testaccio, the Pyramid of Cestius, the Aventine, the Lateran with the statues crowning its façade, and finally, just before the station is entered, the so-called Temple of Minerva Medica. — 204½ M. *Roma Tuscolana.*

207 M. *Rome*, see p. 149.

2. From Pisa to Volterra.

Railway viâ Cecina to Volterra station, 50½ M., in 2½-3 hrs. Express to Cecina (no through-connection) 6 fr. 55, 4 fr. 60 c.; ordinary trains 5 fr. 95, 4 fr. 15, 2 fr. 70 c.; from Cecina to Volterra 3 fr. 50, 2 fr. 45, 1 fr. 60 c. — Diligence from the station to Volterra (7 M.) in 1½ hr. (fare 1½ fr.; one-horse carr. 4, two-horse 6 fr.). Luggage may be left at the station at Cecina.

Volterra may be reached also from *Pontedéra*, a station on the Florence and Pisa line (see *Baedeker's Northern Italy*), by driving up the valley of the Era (5-6 hrs.). A private diligence (fare 3 fr.) performs the journey thrice weekly.

Pisa, see *Baedeker's Northern Italy.* To (31½ M.) *Cecina*, see p. 3. The branch-line ascends hence on the right bank of the *Cecina*, traversing a district of great mineral wealth (copper, alabaster, and serpentine). — 5½ M. *Riparbella;* the village lies 2½ M. to the N. — 10½ M. *Casino di Terra;* 14½ M. *Ponte Ginori.*

18½ M. *Volterra.* The station is situated at the foot of the lofty hill on which the town lies. The extensive salt-works *(Saline)* in the vicinity supply the whole of Tuscany. The rock-salt, resembling that of the Wieliczka mines in Galicia, is found in lenticular form, embedded in a tertiary deposit of marl.

Wagner & Debes, Leipzig.

The following excursion, which may be accomplished either by diligence or carriage (carr. from Volterra station to Larderello and back 10, with two horses 18 fr.), is interesting to geologists. Beyond *Pomarance* (1204 ft.; diligence in 2 hrs., fare 1½ fr.; Alb. Burraia), a pleasant little town, with a large château of Count Larderel, we drive on to (3 hrs.) *Larderello* on the *Monte Cerboli*, the central point of the boracic acid works belonging to the Larderel family. The vapour of the volcanic gas-springs *(soffioni)* is passed through water-tanks (lagoni), depositing its content of boric acid (acido borico) in the water, which is afterwards evaporated. The entire output of these works is sent to England, where it is chiefly used in potteries as an ingredient in the production of glaze. — The excursion may be extended towards the S., viâ *Bagno al Morbo* (with springs, good for gout, known to the Romans as *Aquae Volaterranae*), *Castelnuovo di Val di Cecina* (1860 ft.; diligence from Pomarance in 2½ hrs., fare 1½ fr.), *Sasso*, and *Monterotondo*, to Massa Marittima (p. 4), a drive of 3 hrs. more. Near Sasso and Monterotondo in particular the country is covered with clouds of steam and the hot surface of the earth with incrustations of sulphur, sulphate of iron, etc. Near Monterotondo is the hot *Lago Zolforco*, with evaporation-works belonging to a French firm.

The road from the station to (7 M.) Volterra ascends (diligence and carriages, see p. 10). The country, owing to the barren clay soil, worn into channels by the rain, presents a peculiarly bleak appearance.

Volterra. — *Station*, see p. 10. — **Hotels.** Albergo Nazionale (Pl. a; C, 4), Piazza dei Ponti 1, R. 1½-2 fr., very fair; La Stella, with view, R. 1 fr. — *Caffè Bardola*, Piazza Maggiore. — *Post & Telegraph Office*, in the Palazzo Pretorio (Pl. C, 3).

The celebrated *Alabaster Works* of Volterra employ about one-third of the population. The ordinary kinds of alabaster are found in the vicinity, the more valuable in the mines of Castellina Marittima (p. 3). The traveller should visit the interesting workshops, where the prices are lower than at Florence.

Volterra (1784 ft.), an episcopal see with 5522 inhab., is one of the most ancient Etruscan cities, containing much that is interesting and commanding charming prospects as far as the heights of Pisa, the Apennines, and the sea with the islands of Gorgona, Elba, Capraia, and Corsica.

Volterra (the Etruscan *Velathri*, the *Volaterrae* of the Romans) was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th century. It was re-erected under the Othos, but does not now cover one-third of its ancient area. In the middle ages it was a free town, and from this period date the best buildings; but it became subject to Florence in 1361. The last revolt of the inhabitants against the Florentines terminated in 1472, when the town was taken and ruthlessly pillaged. It is the birthplace of the satirist Persius (A.D. 34-62) and of the painter Daniele da Volterra (p. 12).

Among the antiquities the ancient *Town Walls, 5½ M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction in horizontal courses of rectangular yellow sandstone blocks ('panchina') are best

inspected near Santa Chiara (Pl. A, 1, 2) and to the N. outside the Porta Fiorentina (Pl. C, D, 1). One of the ancient gateways is also still in existence, the **Porta all'Arco* (Pl. C, 4), a round arch 20 ft. in height, with three unrecognizable heads in peperino. *Il Portone* (Pl. D, 1), another ancient gateway, outside the Porta Fiorentina, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient *Necropolis* (Necropoli Antica, Pl. D, 1), about halfway up the hill, at the place now called *Marmini*. All the tombs have been closed up again.

The Palazzo dei Priori, now the *Municipio* (Pl. 2; C, 3), in the *Piazza Maggiore*, a handsome edifice, erected in 1208-57; the façade is adorned with Renaissance coats-of-arms.

Since 1905 a small Collection of Pictures *(Galleria)* has been arranged on the second floor; tickets of admission (1 fr.) are obtained at the municipal office *(Segretaria)*. The most noteworthy are: *Taddeo di Bartolo*, Altar-piece (1411); *Priamo di Piero*, Madonna with six angels; *Benvenuto di Giovanni*, Adoration of the Shepherds (1470); *Luca Signorelli*, Madonna with six saints and two angels (1491; much injured), Annunciation (1491; retouched); *Dom. Ghirlandaio*, Christ in a glory with SS. Benedict, Romualdo, Actinea and Graeciniana; *Rosso Fiorentino*, Descent from the Cross (1521); *Neri di Bicci*, St. Sebastian; *Franceschini*, Madonna and saints.

Adjoining, to the right, is the entrance to the Cathedral (Pl. C, 3), consecrated in 1120 by Pope Calixtus II., and said to have been enlarged in 1254 by *Niccolò Pisano*.

Interior. To the right and left of the entrance are reliefs from the life of SS. Regulus and Octavianus (14th cent.); the pulpit is adorned with sculptures of the early 13th century. The two angels with candelabra on the high-altar are by *Mino da Fiesole*. The sarcophagus of St. Octavianus is by *Raffaele Cioli* (1522); the elaborate roof by *Fr. Capriani* (1570). — In the S. transept is a fine wooden group (13th cent.) of the Descent from the Cross. — The Sacristy contains a few reliquaries of the 15th and 16th centuries.

Opposite the cathedral rises the octagonal baptistery of San Giovanni (Pl. C. 3), built in 1283. The fine arch of the high-altar is by *Balsinelli da Settignano* (16th cent.), the octagonal font by *And. Sansovino* (1502), and the ciborium by *Mino da Fiesole* (1471).

San Lino (Pl. C, 3), a church founded in 1480 by *Raffaele Maffei*, contains the tomb of that scholar, with a recumbent statue by *Silvio Cosini* of Fiesole (1522).

In the *Via Ricciarelli* is the house (No. 14; Pl. B, C, 3) in which *Daniele da Volterra*, the celebrated pupil of Michael Angelo, was born in 1509 (he died at Rome in 1566). The house still belongs to the family of Ricciarelli, who possess a fine Elias, and a Virgin and Child with St. Martina by Dan. da Volterra, and a Marriage of St. Catharine by Sodoma.

San Francesco (Pl. B, 2) contains on the right the Gothic *Cappella della Santa Croce* of 1315, with frescoes from the life of the Saviour and the legend of the Cross by *Cenni di Francesco* of Florence (1410).

The most interesting object in Volterra is the ***Museo Guarnacci** (Pl. 3; D, 3, 4), in the *Palazzo Tagassi*, containing a valuable collection of Etruscan antiquities found in the town and its environs. Director, Dr. Ezio Solaini. Admission daily 9 to 3, 4, or 5, 1 fr. Free cards of admission, entitling to a half-hour visit, are issued on Sun., 9-1, at the Uffizio di Polizia Municipale, in teh Municipio (p. 12).

The museum was established in 1731 and greatly enriched by the collections of the erudite *Mario Guarnacci* in 1781. Seven rooms on the lower floor and as many on the upper are occupied by the collection of Cinerary Urns or chests (upwards of 600). These are generally about 3 ft. in length, and date from the latest period of Etruscan art, *i.e.* the 3rd or 2nd cent. B.C. A few of them are made of terracotta and sandstone, but most are of the alabaster of the environs (p. 11). On the lid is the greatly reduced recumbent effigy of the deceased; the sides are adorned with reliefs, mostly clumsy and mediocre in execution; some of them bear traces of painting and gilding. The representations on the urns are partly derived from Etruscan life, partly from Greek mythology. Among the former parting scenes are the most frequent; the deceased, equipped as a rider, is escorted by a messenger who bears a long sack containing provisions for the journey or is accompanied by Charon with the hammer. Sacrifices and funeral processions occur frequently, as well as banquets, races, contests of skill, etc. Greek mythology has supplied an abundant selection of subjects, *e.g.* Ulysses with the Sirens and with Circe, the abduction of Helen, death of Clytemnestra, Orestes and the Furies, death of Capaneus before Thebes (the gate a copy of the Porta all' Arco, p. 12), Polynices and Eteocles, Œdipus and the Sphinx, Œdipus slaying his father. There is a singular blending of luxuriance and melancholy in the subjects and treatment of these works, and the same peculiarity is often observed in the subsequent development of Etruscan art. — Five other rooms contain marble sculptures (archaic relief in tufa of a warrior), vases (mostly of a later style), coins, bronzes, utensils, gold ornaments, and fine glass-vessels.

On the third story are the Archives and the Library, containing 20,000 vols., and a collection of coins and seals. On the staircase are a frieze in relief from San Giusto (see below) and other mediæval sculptures.

The Citadel (*Fortezza*; Pl. D, 4), now a house of correction, and shown only by permission of the Sotto-Prefetto, consists of two parts, the *Rocca Antica*, said to have been erected on the ancient town-walls in 1343 by Walter de Brienne, Duke of Athens, and the *Rocca Nuova*, built by the Florentines after the capture of the town (see p. 11). At the same time the latter constructed the tower *Il Mástio*, which was used as a prison for political offenders. — Not far off, to the W., is the *Piscina* (Pl. C, 4; no adm.), an ancient reservoir, with a vaulted roof supported by six pillars.

Outside the Porta San Francesco is the ruined Romanesque church of *Santo Stefano* (Pl. B, 2), near which, in what used to be called the *Prato Marzio*, are a fountain and a Roman portrait-statue. — Farther from the town, between the churches of *San Giusto* (Pl. A, 1; 18th cent.) and *La Badia* (1030; spoiled), lies a deep ravine called *Le Balze*, which was comparatively recently formed by erosion and continues to widen. Two former churches of San Giusto were swallowed up by it, one in 1140 and the other in the 17th cent., and the Camaldulensian abbey of *San Salvatore*, founded in the 11th cent., is threatened with the same fate.

About ½ M. to the N.E. of the Porta a Selci (Pl. E, 4) is the convent of **San Girólamo** (Pl. F, 3), the vestibule-chapels of which contain

terracotta altar-pieces from the studio of the *Robbia's*, one representing St. Francis with SS. Clara and Louis, another the Last Judgment (1501). In the church is an Annunciation by *Benvenuto di Giovanni* (1466). — Farther on are the *Villa Inghirami* and an *Etruscan Tomb*, in which the burial-urns are still *in situ* (key at the Palazzo Inghirami; the gardener supplies a light, 1/2 fr.).

A pleasant excursion may be made to the copper-mines *(miniere di rame)* of *Caporciano*, to the W. of *Montecatini di Val di Cecina*, about 10 M. to the W. of Volterra (diligence in 2 hrs., fare 1 1/2 fr.; returning in 1 1/2 hr., 1 fr.; one-horse carr. 6, two-horse 10 fr.). The carriage-road leads across the hill of *La Bacchettona* to *Montecatini* (Alb. Pace), on the summit of the *Selagite*, a mountain of volcanic origin. The square tower of the old castle commands an extensive prospect. The mines have been worked since the 15th cent., and the operations were successful till within recent years. The present proprietor is Count Buturlin. The mineral is found in pockets or clusters, between serpentine, known here as *gabbro verde*, and ragged masses of *gabbro rosso*, or red trachyte. A number of peaks, such as *Monte dell' Abete*, *Poggio Croce*, and *Monte Massi*, which were upheaved during the tertiary period through the surrounding sandstone and limestone, consist of gabbro rosso. The view from *Monte Massi* (2030 ft.) or from *Poggio Croce* (1942 ft.; 1/2 hr. from Montecatini) extends from the heights near Massa and Carrara towards the N. to Monte Amiata on the S., and embraces the sea with the islands of Elba, Capraia, and Corsica.

From Volterra to Colle di Val d'Elsa, 15 1/2 M. diligence once daily in 3 1/2 hrs. (fare 3 fr.; one-horse carr. 8, two-horse 14 fr.). The highroad (see Pl. F, 4) leads through an undulating district. To the left is seen *San Gimignano* (p. 18), to which a road (fine views) diverges after 7 1/2 M. (reaching it after 11 M. more). About 8 1/2 M. from Volterra we see the ruined tower of *Montemiccioli* above us on the right. About 1 1/2 M. farther on a preferable route for pedestrians to San Gimignano diverges to the left and runs viâ *Ranza* and *San Donato*. To the right lies Pomarance (p. 11). *Colle di Val d'Elsa*, see p. 17.

3. Elba and the Tuscan Islands.

A visit to Elba is strongly recommended to the lover of nature. From Piombino (p. 3; fee for embarking or disembarking 50 c.) steamers of the *Navigazione Generale Italiana* ply twice daily to Portoferraio in Elba in 1 1/2 hr. On Sun. morning, on the return-voyage, they call at Rio Marina and Porto Longone. Return-ticket, valid for three months, from Piombino to Portoferraio 5 fr. 20 or 3 fr. 50 c. — From Leghorn (fee for embarking or disembarking 1/2-1 1/2 fr.) a steamer of the same company starts on Tues. morning; it touches at Gorgona, Capraia, and Marciana, reaches Portoferraio (16 fr. 5 or 10 fr. 70 c.; the steamer lies to at the mole), and goes on next morning to Piombino (see above), Rio Marino, Porto Longone, and Marina di Campo in Elba, Pianosa, Talamone, and Porto Santo Stefano (p. 5) on the coast of Tuscany. On Thurs. night it goes on to Civitavecchia (p. 9). On the return to Leghorn it leaves Civitavecchia at noon on Thurs., Porto Santo Stefano on Frid. night, and Portoferraio on Sat. morning. Another steamer, starting on Frid. morning, follows the same route to Pianosa and lies to for the night in Porto Longone; it returns from Pianosa on Sat., from Portoferraio on Mon. morning.

About 3 1/2 M. to the W. of Leghorn rises the cliff of *Meloria*, off which the Pisans were so signally defeated in a naval battle by the Genoese in 1284 that they never regained their former supre-

ISOLA D' ELBA
1:200.000
0 1 2 4 6 8
Kilom.
0 1 2 3 4
Engl. Miles
C.d'Enfola
Scoglietto
P.Acquaviva
C.Bianco
PORTOFERRAIO
Alto Forni
P. Falconaia
Bagnaia
P.Pina
G.di Viticcio
P.Penisola
M.Poppe
Rada
G.della Biodola
Scaglieri
Saline
P.delle Grotte
S.Giovanni
Le Foci
Campo all'Aia
S.Lucia
Villa Napoleone
Procchio
Le Case
M.Castello
Marmi
Golfo di Procchio
Bagnaia
Marciana Marina
P.della Madonna
P.del Nasuto
C.S.Andrea
P.della Zanca
S.Andrea
Zanca
La Guardia
Mad.del Monte
Colle d'Orano
M.Giove
Marciana
Poggio
Mortigliano
Sedia di Napoleone
M.di Cote
M.Capanne
Campo alle Serre
M.Maolo
S.Cerbone
M. Perone
P.d.Pietre Albe
Chiessi
P. d.Testa
S.Bartolomeo
M.Cenno
Pomonte
C.Paolini
Patomia
P.Le Tombe
P.di Cavoli
Le Calanche
S.Mario in Campo
Massa alla Civetta
S.Piero in Campo
Campo nell'Elba
Secchetta
Piastrella
M.Cenno
P.di Fetovaia
C.di Poro
M.Tambone
S.Martino
M.Roelle
Madonna della Lacona
Poggio Corselli
Palazzo
Golfo di Campo
Marina di Campo
M.Fonza
Golfo della Lacona
M.Capo Stella
C.Fonza
Scoglio d.Triglia
C.Pini
Golfo Stella
L.Corbella
P.Morcone
Innamorata
L.Gemini
Scoglio Corbella
Vallone
P.Galera
M.Zuccale
C.Focardo
Capoliveri
P.di Buzzancone
Mad.delle Grazie
C.Caldo
M.le Torricelle
M.Calamita
Poggio Polveraio
Porto Longone
C.Perna
C.Rosario
S.Caterina
C.d'Arco
Isolotto d'Ortano
C. Orlano
Rio Marina
Rio dell'Elba
M.Capanello
S.Anna
M.Fico
S.Pietro
S.Caterina
Torre del Giove
M.Serra
M.Sassera
M.Grosso
(Semaforo)
C.Pero
P.dei Mangani
Pietre Rosse
P.di Nisporto
Cala del Piscinato
Cala Volbiana
Cavo
C.Castello
Magazzini
Cima del Monte
C.Rosso
C.Tratti
M.Castello
M.Orello
M.Puccio
C.Marchetti
Mad.di Monserrato
M.Arco
Valerrai
Rio Orlano
Felo
C.Pero
M.Strega
M.Sassera
P.di Nisporto
P.Pina
S.Anna
Sedia di Napoleone
Campo alle Serre
Le Calanche
Mortigliano
Colle d'Orano
Zanca
La Guardia
Mad.del Monte
M.Giove
Marciana
Poggio
M.Capanne
M.Maolo
M.di Cote
S.Cerbone
M. Perone
M.Castello
Procchio
Marmi
Literno
M.S.Martino
Poggio Corselli
Mad. della Lacona
Palazzo
M.Roelle
S.Mario in Campo
Le Calanche
Campo nell'Elba
M.Tambone
S.Martino
Golfo di Campo
Marina di Campo
M.Fonza
Golfo della Lacona
M.Capo Stella
C.Fonza
Scoglio d.Triglia
C.Pini
Golfo Stella
L.Corbella
P.Morcone
Innamorata
L.Gemini
Scoglio Corbella
Vallone
P.Galera
M.Zuccale
C.Focardo
Capoliveri
P.di Buzzancone
Mad.delle Grazie
C.Caldo
M.le Torricelle
M.Calamita
Poggio Polveraio
Porto Longone
C.Perna
C.Rosario
S.Caterina
C.d'Arco
Isolotto d'Ortano
C. Orlano
Rio Marina
Rio dell'Elba
M.Capanello
S.Anna
M.Fico
S.Pietro
S.Caterina
Torre del Giove
M.Serra
M.Sassera
M.Grosso
(Semaforo)
C.Pero
P.dei Mangani
Pietre Rosse
P.di Nisporto
Cala del Piscinato
Cala Volbiana
Cavo
C.Castello
Magazzini
Cima del Monte
C.Rosso
C.Tratti
M.Castello
M.Orello
M.Puccio
C.Marchetti
Mad.di Monserrato
M.Arco
Valerrai
Rio Orlano
Felo
C.Pero
M.Strega
P.della Madonna
P.del Nasuto
C.S.Andrea
P.della Zanca
S.Andrea
Zanca
La Guardia
Mad.del Monte
Colle d'Orano
M.Giove
Marciana
Poggio
Mortigliano
Sedia di Napoleone
M.di Cote
M.Capanne
Campo alle Serre
M.Maolo
S.Cerbone
M. Perone
P.d.Pietre Albe
Chiessi
P. d.Testa
S.Bartolomeo
M.Cenno
Pomonte
C.Paolini
Patomia
P.Le Tombe
P.di Cavoli
Le Calanche
S.Mario in Campo
Massa alla Civetta
S.Piero in Campo
Campo nell'Elba
Secchetta
Piastrella
M.Cenno
P.di Fetovaia
C.di Poro
M.Tambone
S.Martino
M.Roelle
Madonna della Lacona
Poggio Corselli
Palazzo
Golfo di Campo
Marina di Campo
M.Fonza
Golfo della Lacona
M.Capo Stella
C.Fonza
Scoglio d.Triglia
C.Pini
Golfo Stella
L.Corbella
P.Morcone
Innamorata
L.Gemini
Scoglio Corbella
Vallone
P.Galera
M.Zuccale
C.Focardo
Capoliveri
P.di Buzzancone
Mad.delle Grazie
C.Caldo
M.le Torricelle
M.Calamita
Poggio Polveraio
Porto Longone
C.Perna
C.Rosario
S.Caterina
C.d'Arco
Isolotto d'Ortano
C. Orlano
Rio Marina
Rio dell'Elba
M.Capanello
S.Anna
M.Fico
S.Pietro
S.Caterina
Torre del Giove
M.Serra
M.Sassera
M.Grosso
(Semaforo)
C.Pero
P.dei Mangani
Pietre Rosse
P.di Nisporto
Cala del Piscinato
Cala Volbiana
Cavo
C.Castello

macy. Farther to the W. (21 M. from Leghorn) is *Gorgona* (836 ft.), a sterile island, inhabited by fishermen. Between the latter and Elba lies (48½ M. from Leghorn, 40½ M. as the crow flies) *Capraia* (1466 ft.; 7½ sq. M. in area), called by the ancients *Capraria*, 'island of goats', with 560 inhab., where wine is produced. Between Elba and the mainland are the small islands of *Palmaiola*, with a lighthouse, and *Cerboli*.

Elba, the largest of the Tuscan Islands, with 25,043 inhab., is about 18½ M. long, 6 M. broad, and 86 sq. M. in area, and lies 5½ M. to the S.W. of Piombino. Like Giglio and Monte Cristo (p. 16), it forms part of a sunken mountain range that stretches from Tuscany towards Corsica and Sardinia, and is mostly of granite formation, supporting strata of schist and limestone. The mining (see below) of the iron ores (iron-glance), which are found embedded in the limestone both in pockets and in layers, has from time immemorial formed the principal occupation of most of the islanders, others being supported by the tunny and sardine fisheries. The generally steep and rocky coast is much diversified; the highest point is Monte Capanne (p. 16), on the W. The climate is mild and equable; vines and fruit grow luxuriantly, while agaves and cactus-figs thrive in the open air.

Elba, Lat. *Ilva*, Greek *Aethalia* ('soot island'), was subject to the Pisans after the 10th cent., then to Genoa (1290), to Lucca, and to the Appiani of Piombino, and was finally presented by the Emp. Charles V. to Duke Cosimo I. of Florence. On the deposition of Napoleon I. the island was ceded to him with full sovereign rights, and he resided there from May 3rd, 1814, to Feb. 26th, 1815 (see below). The Congress of Vienna and the second Treaty of Paris restored Elba to Tuscany, along with which it was annexed by Piedmont in 1860. — Comp. 'Napoleon, King of Elba', by *P. Gruyer* (London; 1906).

The steamer from Piombino rounds the *Capo della Vita*, crowned by a conspicuous marble monument to Signor Tonietti (a great landed proprietor), and enters the beautiful bay of Portoferraio, which is enclosed by an amphitheatre of mountains.

Portoferraio ('iron port'; *Alb.-Ristorante Ape Elbana*, Piazza Vittorio Emanuele, R. 2½ fr., very fair; Lloyd's sub-agent, *G. Darmani*), the capital of the island (5970 inhab.), ascends in terraces up the S. slope of a rock which is separated from the coast by the mouth of a valley. On the rock rise two forts, which were erected by Cosimo I. (see above) in 1548, the *Forte Falcone* (259 ft.) on the W. side and the *Forte Stella* (157 ft.), with the lighthouse, on the E. On the harbour are two palaces belonging to Signor Delbuono (p. 16), and, to the E., a prison for galley-convicts (*Bagno penale*). Good sea-bathing establishments. In the hollow between the two forts lies the *Palazzina dei Molini*, formerly the palace of the Tuscan governors and the residence of Napoleon I., now uninhabited (apply for a guide at the Uffizio del Genio Militare, Via Demidoff); it has a small garden and commands a view

of the bay in front and of the sea in the direction of Piombino at the back. A bronze statue of Napoleon, by Turillo Sindoni, is to be erected here.

To the W., outside the town, is a large foundry with coke-furnaces *(Alti Forni)*. To the S., opposite Portoferraio (3 M. by road), near the *Punta delle Grotte*, are the remains of a Roman villa.

About $3^1/_2$ M. to the S.W. of Portoferraio, on the slope of *Monte San Martino* (1214 ft.), is the *Villa Napoleone* (249 ft.), which was used as a residence by the Emperor, and now belongs to the great landed proprietor Signor Pilade Delbuono (tickets of admission, 1 fr., obtained at the Dazio Consumo at the harbour-gate of Portoferraio); the Egyptian hall, with the inscription Ubicunque Felix Napoleon, should be noticed. The contents of the Napoleon museum built by Prince Demidoff (d. 1870), husband of Princess Matilda Bonaparte (d. 1904), below the villa, have been sold; the building now contains a natural history collection. Napoleon proposed to found a model agricultural etablishment here.

Excursions. The ascent of the **Monte Capanne** (3343 ft.), an imposing mass of granite with a superficial covering of slate at the base, is very remunerative. We follow the fine carriage-road, which finally skirts the coast, to ($9^1/_2$ M.; diligence once daily in 3 hrs.) *Marciana Marina* (Alb. della Pace, plain but good); we then ascend towards the S.W., and through chestnut-woods, to (12 M.) *Poggio*, whence we reach the top on foot (with guide) in 3 hrs., viâ the chapel of *San Cerbone* (1739 ft.). Magnificent *View. From the chapel of San Cerbone the path goes on to *Marciana* (1230 ft.), with a ruined castle, whence a stony path to the W. brings us in 1 hr. to the pilgrimage-chapel of *Madonna del Monte* (2057 ft.), near which is the third house of Napoleon (see p. 15). A rocky promontory, 5 min. to the N.W., commands a superb view of Corsica, Capraia, Gorgona, and the mainland. — An excursion to the **Iron Mines** ($^1/_2$ day) is best made from Portoferraio by taking a boat to *Magazzini*, and walking or riding thence (good path; horse there and back 3 fr.) past the ruined fortress of *Volterraio* (1293 ft.; above, on the right), then over the hill to *Rio dell' Elba* (515 ft.) and on to *Rio Marina* (Alb. Orzalesi; British vice-consul, G. Tonietti; Lloyd's sub-agent, J. Papucci), where a guide to the mines (scarcely necessary) may be obtained (adm. only by permesso of the Direzione dei Forni at Portoferraio). The ferriferous strata (see p. 15) lie on the surface, and are recognized at a distance by the reddish-black appearance of the hills. The *Torre del Giove* (1155 ft.; view) rises 2 M. to the N. of Rio Marina. — About $5^1/_2$ M. to the S. of Rio dell' Elba, and $27^1/_2$ M. to the S.E. of Portoferraio, in a deep bay, lies the little town of *Porto Longone* (243 ft.), fortified by the Spaniards in the 17th century.

About $7^1/_2$ M. to the S.W. of Elba lies the island of **Pianosa** (85 ft.; 4 sq. M. in area), the ancient *Planasia*, which, as its name indicates, is perfectly flat and not granitic. To this island Agrippa Postumus, grandson of Augustus, was once banished, and to him are referred the considerable Roman remains which still exist here. — Farther to the S. (25 M. from Elba) rises **Monte Cristo** (2126 ft.; 4 sq. M. in area; the ancient *Oglasa*), consisting, like Elba and Giglio, of granite rock (comp. p. 15). Victor Emmanuel III. has a shooting-lodge here, and the islet also contains the ruins of a Camaldulensian monastery founded in the 13th and destroyed by pirates in the 16th century. The name of the island has acquired world-wide fame owing to the novel 'Le Comte de Monte Cristo' by the elder Dumas (1844-45). — About $8^1/_2$ M. to the W. of the Monte Argentario

(p. 5) is **Giglio,** Lat. *Igilium* (1634 ft.; 8½ sq. M. in area), a considerable island (2350 inhab.) containing granite-quarries and vineyards. Near the harbour, *Porto*, are vestiges of a Roman palace. A steamer plies every morning, except Sun., from Porto Santo Stefano (p. 5) to Giglio, returning in the afternoon.

4. From Florence to Siena viâ Empoli.

59 M. Railway in 2¾-3½ hrs. (fares 11 fr. 5, 7 fr. 75, 5 fr.); through-carriages by some trains. In summer express trains run on Tues., Thurs., and Sat. in 2¼ hrs. (fares 12 fr. 15, 8 fr. 50 c.).

From *Florence* to (19½ M.) *Empoli* (Rail. Restaurant) and thence to Pisa and Leghorn, see *Baedeker's Northern Italy.*

The line to Siena ascends the fertile valley of the *Elsa*, on the right bank of the stream. To the right, on the hill, stands *San Miniato*, once an imperial palace of Frederick Barbarossa. — 22½ M. *Ponte a Elsa;* 26 M. *Granaiolo.* — 30 M. *Castel Fiorentino;* the town, on the slope (354 ft.) to the left, is the principal place in the *Val d' Elsa.*

About 7 M. to the S.W. of Castel Fiorentino (diligence thrice daily in 1 hr.) lies the small walled town of *Montaione* (1121 ft.; Alb. Ciulli, R. 1 fr.), with 3673 inhab., 3½ M. to the S.W. of which is the Franciscan monastery of *San Vivaldo*, which possesses fourteen glazed terracotta groups illustrating the Passion, perhaps from the school of the Robbias.

35 M. **Certaldo** (426 ft.; *Albergo della Stazione*, Via Umberto Primo, near the station, R. 1½ fr.), with 4522 inhab., lies on the hill to the left. It was the family-home of *Giovanni Boccaccio*, who was born at Paris in 1313, and died here in 1375. A statue of him, by Aug. Passaglia, was erected in the principal square in 1879. In the upper part of the town is the church of *Santi Michele e Jacopo*, in which the poet was buried; it contains a memorial tablet of 1503 and a bust by Giov. Rustici. Close by is the *Casa di Boccaccio*, which was restored in 1823 by the Marchesa Lenzoni-Medici, and furnished with old household-effects. The tower commands a pretty view. The *Palazzo Pretorio*, which is adorned with coats-of-arms, contains some defaced frescoes.

A carriage-road leads to the S. from Certaldo to (7 M.) *San Gimignano* (p. 18; one-horse carr., 1 pers. 3, 2-3 pers. 4, there and back with 5 hrs., stay 5 or 6 fr.; two-horse carr. 8 or 12 fr.).

Before reaching (39½ M.) *Barberino di Val d' Elsa* San Gimignano is visible for a short time on the right.

43 M. **Poggibonsi** (*Alb. dell' Aquila*, opposite the station, R. 1-1½ fr., well spoken of); the town (7886 inhab.) lies to the right. On the hill 1 M. to the S. rise the old *Fortress* and the monastery of *San Lucchese.* In the church of the fortress is an altar-piece (Noli me tangere) and in the former refectory are frescoes by Gerino da Pistoia.

From Poggibonsi to Colle di Val d'Elsa, 5 M., branch-railway in 17 min. (75, 45 c.). Carriage (see p. 18) with one horse ½, with two horses 3½, there and back 2½ or 5 fr. — **Colle di Val d'Elsa** (*Venezia*,

R. 1 fr. 20 c., *Buon Soggiorno*, both plain) is an old town (5862 inhab.) and the seat of a bishop. In the lower town (*Colle Basso;* 449 ft.) there are iron and glass works. The upper town (*Colle Alto;* 732 ft.) contains some old palaces, including the Palazzo Ceccerelli, by Ant. da Sangallo the Younger (16th cent.), the house of Arnolfo di Cambio (1232-1301), the first architect of the cathedral at Florence, and the Cathedral. The last, dating from the 13th cent., with a façade modernized in bad taste, contains a marble pulpit (of which the lower part belongs to the 13th cent., and the upper part, with reliefs of saints, to the 16th), and carved choir-stalls of the 17th century. — From Colle di Val d'Elsa to *Volterra*, see p. 14.

From Poggibonsi to San Gimignano, $7^1/_2$ M. Carriages may be hired at the station (bargain necessary; experienced travellers may obtain better terms): with one horse $3^1/_2$, with two horses 6, there and back 5 or 8 fr.; stay in San Gimignano $^3/_4$ or 1 fr. per hr. (each addit. hr. $^1/_2$ or $^3/_4$ fr.); trunk 50, smaller articles 20 c. each. An omnibus plies twice daily (in 2 hrs., returning in $1^1/_2$ hr.), starting at 8.30 a.m. and 8 p.m., and returning at 6.30 a.m. and 5.30 p.m. (fare 80 c.). — It is possible to drive on the same day to Siena ($3^1/_2$ hrs.; comp. p. 22, also viâ Colle di Val d'Elsa) or Volterra ($3^1/_2$ hrs.); one-horse carr. from Poggibonsi direct to Siena (ca. 16 M.) 6, two-horse carr. 8, there and back 8 or 10 fr. Comp. below and p. 14.

San Gimignano. — **Hotels.** Albergo Leon Bianco (Pl. a; B, 4), Via San Giovanni, 22 R. from $1^1/_2$, pens. 5-6 fr., Alb. Centrale (Pl. b; C, 3), Piazza Cavour 4, R. $1^1/_2$, pens. 4-6 fr., both well spoken of.

Carriages. To Poggibonsi or Colle di Val d'Elsa with one horse, 1 pers. $2^1/_2$, 2-3 pers. 3, with two horses $4^1/_2$, there and back 3, 4, or 6 fr.; to Certaldo with one horse $2^1/_2$ or 3, with two horses 6, there and back $3^1/_2$, $4^1/_2$, or 7 fr.; to Volterra with one horse $5^1/_2$ or 7, with two horses 12, there and back $7^1/_2$, 10, or 18 fr. When retained for the return, one-horse carr. charge 50 c. per hr. for waiting, two-horse carr. 75 c.

San Gimignano (1089 ft.), an ancient and loftily situated town with 4060 inhab., was a prosperous and independent place in the 13th and 14th cent., but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the *Salvucci* (Ghibellines) and *Ardinghelli* (Guelphs), it became subject to Florence. Its walls, its towers (whence the name 'San Gimignano delle belle torri'), and its streets all carry us back to the middle ages. Perhaps no other town in Tuscany presents so faithful a picture of Dante's time.

In the centre of the town is the Piazza Vittorio Emanuele (Pl. B, C, 3), with several important buildings.

The Gothic ***Palazzo Comunale** (Pl. B, 3) was erected in 1288-1323 as the *Palazzo del Podestà*, and since 1906 it has accommodated a Museo Civico. Curator, Prof. Ugo Nomi-Pesciolini. Adm. daily 9-5 (1 fr.)

The Sala del Consiglio or *Sala di Dante* (I), on the *Second Floor*, is the hall in which, on May 7th, 1300 (not 1299), Dante, as ambassador from Florence, requested that representatives should be sent to an assembly of the Guelphs. It contains frescoes of 1291; also a Madonna with saints and angels, and the kneeling donor Podestà Nello dei Tolomei (1317), a large fresco ('Maestà') by *Lippo Memmi* (p. 25), restored and completed by *Benozzo Gozzoli* (p. 20) in 1467. On this floor are also two rooms (II and III) containing collections relating to the history of the town (Raccolta Cittadina), the Stanza dell' Audienza Segreta (IV), and

ographh. Anst. von Wagner & Debes, Leipzig.

the Stanza dei Marmi (V). — In the *Entresol* is the Stanza della Trinità (VI), with carved chests, busts, an oriental carpet, and a fresco by *Pier Francesco Fiorentino*. — On the *Third Floor* are the Stanza della Torre (VII), with arms, bronzes, and glass, and the Picture Gallery (*Galleria;* VIII). In the latter may be mentioned paintings by *Seb. Mainardi*, a native of San Gimignano and an assistant of Dom. Ghirlandaio, *Filippino Lippi* (two round paintings with the Annunciation, 1483), *Fra Paolino*, *Pinturicchio* (Madonna with two saints; about 1504), *Taddeo di Bartolo* (architectural details from San Gimignano), and others; also intarsia choir-stalls of 1490. There are two other rooms on this floor, Room IX, containing terracotta and glass vessels from the dispensary of the hospital of Santa Fina (16-18th cent.), and Room X, with a collection of Etruscan antiquities and coins. — To the left of the exit into the court is the Cappella delle Cárceri (XI; now divided by a modern wall), containing a scene from the legend of St. Yvo (d. 1303), and allegorical figures of Truth, Prudence, and Falsehood, fine frescoes by *Sodoma* (?).

The *Torre del Comune* (174 ft.) is the highest of the 13 existing towers of the town. The largest of its three bells dates from 1348.

Adjacent is the cathedral, usually called ***La Collegiata** (Pl. B, 3), of the 12th cent., enlarged after 1466 by *Giuliano da Maiano*. It contains frescoes of the 14-15th centuries.

On the entrance-wall, Martyrdom of St. Sebastian, a fresco by *Benozzo Gozzoli* (1465); Annunciation, two wooden figures (14th cent.) by *Martinus Bartolomaei* of Siena. Above the St. Sebastian and the adjoining arches of the nave, the Last Judgment, Paradise, and the Inferno, by *Taddeo di Bartolo* (1393). — In the N. aisle, scenes from the Old Testament by *Bartolo di Fredi* (1356); in the S. aisle, *Life of Christ by *Barna da Siena* (1380). — The visitor should particularly notice the last side-chapel to the right, the Cappella di Santa Fina, which contains the bones of this local saint, who died at the age of 15 years. The chapel was designed by *Giuliano da Maiano* (1468), the altar by *Benedetto da Maiano* (1475). The *Frescoes on the side-walls, representing the vision of the saint and her burial (in the background the towers of the town), painted by *Dom. Ghirlandaio* before 1475, are the earliest and among the finest works of that master, and combine a fresh and lifelike style with impressive gravity (restored in 1832). — In the centre of the right wall of the Choir, Coronation of the Virgin, by *Piero Pollaiuolo* (1483); to the right of this, Madonna and saints, by *Benozzo Gozzoli* (1466); on the left wall, Madonna and saints, by *Vinc. Tamagni*. — The Oratorio San Giovanni, on the left, contains an Annunciation by *Dom. Ghirlandaio* (1482) and a font of 1379. — In the Sacristy are a ciborium by *Benedetto da Maiano* (a smaller reproduction of that at San Domenico in Siena, p. 40) and a bust of Onofrio di Pietro, from his studio.

Opposite the cathedral is the old Palazzo del Podestà, of the 13-14th cent., now a theatre (*Teatro dei Leggieri*), with a wide archway. It is surmounted by the *Torre dell' Orologio* (Pl. C, 3), which indicates the height (167 ft.) beyond which private individuals were prohibited from building.

The Via San Matteo descends from the Piazza Vittorio Emanuele, passing the two *Towers of the Salvucci* (Pl. B, 3), to an ancient gateway (*Arco della Cancelleria*), which marked the limits of the town until the middle of the 13th century. Immediately to the right in this street is the *Biblioteca Comunale*, which was founded in 1873 and contains 30,000 volumes. — Farther on, on

the right, are *San Bartolo* (Pl. B, 2; originally San Matteo), with a 13th cent. façade, and the *Palazzo Pesciolini.* — In the Via Venti Settembre (Pl. B, C, 2, 1), which diverges to the right, are the church of *Santa Chiara* on the left, and farther on, on the right, the *Spedale Santa Fina* (Pl. C, 2) and the church of *San Girolamo* (behind the high-altar, Madonna and saints by Vinc. Tamagni, 1522, with a glory by a later painter), and finally, to the left of the Porta San Jacopo (Pl. D, 1), now pulled down, *San Jacopo*, a former church of the Knights Templar, of the 12th cent., with frescoes by a Sienese master of the 13th or 14th century. Just outside the gate we obtain a charming view of the town and the surrounding country.

To the W. of Santa Chiara is the Via delle Romite, leading northwards to the church of —

Sant' Agostino (Pl. B, 1), built in 1280-98 and containing famous *Frescoes by *Benozzo Gozzoli* (1463-67), the pupil of Fra Angelico, which alone would repay a visit to San Gimignano. The sagrestano lives in the adjacent 'Palazzo della Vergine' (just below the Via Venti Settembre).

In those frescoes, which are in the Choir, *Benozzo Gozzoli* has portrayed the life of St. Augustine in 17 scenes, from his school-days to his death. The finest of these pictures, which are neither of uniform excellence nor in equally good preservation, are: St. Augustine as teacher of rhetoric in Rome (No. 6); Death of St. Monica (13); and, particularly, St. Augustine on the bier (17). — The Cappella di San Guglielmo, to the right of the choir, contains a Nativity and Death of the Virgin, by *Bartolo di Fredi*, in which are several attractive touches of real Italian life. To the left, in the Cappella del Santissimo Sacramento, is a Nativity of the Virgin by *Vinc. Tamagni.* — On the N. side of the church, St. Geminianus and three worshippers, by *Seb. Mainardi;* farther on, St. Sebastian as deliverer from the plague, the effects of which are symbolised by flashes of lightning, by *Benozzo Gozzoli* (1464), of less importance than the frescoes in the choir. — To the right of the principal entrance, in the Cappella di San Bartolo: the beautiful altar of St. Bartoldus, one of the chief works of *Benedetto da Maiano*, with well-preserved colouring (1494); also, frescoes by *Seb. Mainardi*, representing three saints (1500); majolica flooring of the 15th century.

From Sant' Agostino we return to the Piazza Vittorio Emanuele, which is adjoined by the Piazza Cavour (Pl. C, 3; formerly Piazza della Cisterna), with the *Palazzo Friani*, and the two low towers of the *Ardinghelli.* The Via del Castello leads to the E. to the former church of *San Lorenzo in Ponte* (Pl. C, 3), with a portico, now built up, of the 13th century. — The terracotta ornamentation of the house-windows, many of which are in the form of a horseshoe, should be observed.

From the Piazza Cavour the Via San Giovanni descends to the *Palazzo Pratellesi* (right; Pl. B, 4), in which the principal saloon of the upper floor contains a Betrothal of St. Catharine with saints, a fresco by Vinc. Tamagni (1528). Farther on, in the street, is a figure of the Madonna, by Seb. Mainardi.

SIENA
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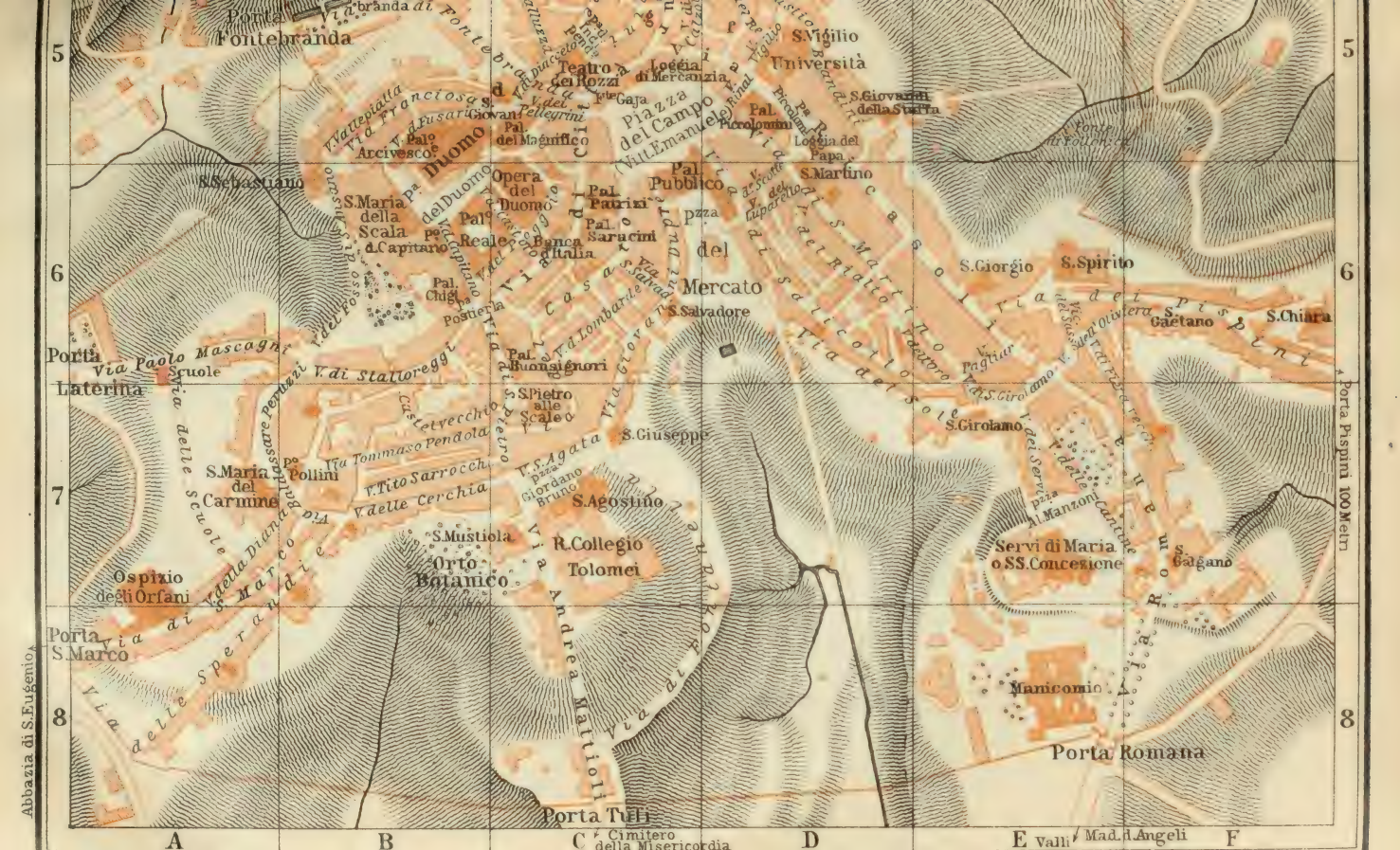
Metri
Piazza d'Armi
Porta Camollia
Fontegiusta
Campansi
Stazione
Barriera S.Lorenzo
Teatro della Lizza
Passeggio della Lizza
Garibaldi
Exforte S.Barbera
Porta Ovile
Posta
S.Donato
S.Francesco
Oratorio di S.Bernardino
Osservanza
Asciano, Chiusi
Osservanza, Pontignano
Via di Camollia
Via Garibaldi
Via Cavour
Via Magenta
Viale Curtatone
Viale Mario Bianchi
Strada Maremmana
Piazza Umberto I
Piazza
Ponte di Pescaia
S.Pietro alla Magione
Fonte Nuova
S.Maria della Neve
S.Bandini
Po Spannocchi
S.M.di Provenzano


Fontebranda
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Via di Fontebranda
Via Francesco di Vanni
Via Vallepiatta
Via Camporegio
Via Pianigiani
Via Fusari
Via Tintori
Via Pellegrini
Via Giovanni Duprè
Via Cavour
Via Rinaldini
Via Garibaldi
Via Ricasoli
Via Pantaneto
Via Mentana
Via Montanini
Via Salicotto
Via del Sole
Via Casato di Sotto
Via Lombarda
Via Tommaso Pendola
Via Paolo Mascagni
Via Paolo Mascagni a Pentolina
Via Pietro Perugino
Via Andrea Mattioli
Via Agata
Via Tito Sarrocchi
Via delle Cerchia
Via delle Scuole
Via di Diana
Via di S. Marco
Via delle Speranze
Via di Pian dei Mantellini
Via Pispini
Via Tozzi
Via Tozzi a Porta Tufi
Via Tozzi a Porta Romana
Via Tozzi a Porta Pispini
Via Tozzi a Porta Camollia
Via Tozzi a Porta Laterina
Via Tozzi a Porta S. Marco
Via Tozzi a Porta Fontebranda
Via Tozzi a Porta Ovile
Via Tozzi a Porta Giustizia
Via Tozzi a Porta Salaia

The *Rocca* (Pl. A, B, 3; 1353), or highest part of the old fortifications (ascend to the right from La Collegiata), in a private garden, commands a fine view.

A few min. outside the Porta delle Fonti lies a picturesque washhouse called *Le Fonti* (Pl. D, 2), dating from the 13-14th century. — About 1/2 M. to the S., outside the Porta San Giovanni (Pl. B, 5), is the former monastery of *Monte Oliveto*, with a Crucifixion by Benozzo Gozzoli (in the cloister). A little farther on is *Santa Lucia*, with a painting by Paolino da Pistoia. — Beyond the Porta San Matteo (Pl. A, B, 2), about 2 M. to the N.W., is the venerable church of *Pieve di Cellole* or *Cellori* (1296 ft.), consecrated in 1237, containing remarkable capitals and quaint ornamentation on the apse. Fine view.

Beyond Poggibonsi the railway begins to ascend considerably. We now leave the late-tertiary or pliocene formations, and enter the irregular fissured tract of Central Tuscany, with the wooded limestone group of the *Montagnola Senese* (2200 ft.) which is honey-combed with caves. To the right, *Staggia* with a mediæval château. Near (49 1/2 M.) *Castellina in Chianti* (7 M. to the S.W. of the town), also to the right, is the picturesque château of *Monte Riggioni* (758 ft.; 13th cent.); of the towers mentioned by Dante (Inferno xxxi, 40) four only now rise above the lofty girdle of walls. The line crosses the watershed and, threading a tunnel nearly 1 M. long, emerges in the upper valley of the Arbia.

59 M. *Siena*, see below.

5. Siena.†

Hotels (comp. p. xviii). *Grand Hôtel Continental (Pl. b; C, 4), Via Cavour 15, opposite the post-office, 60 R. at 3-6, B. 1 1/2, déj. 3, D. 5, pens. 8-12, omn. 1 fr. (fine view from the windows on the rear), with steam-heating and lift; *Grand Hôtel & Royal (Pl. a; C, 3), Via Cavour 39, with its back to the Lizza (p. 36), 42 R. from 4, B. 1 1/2, déj. 3, D. 5, pens. 9-12, omn. 1 fr., with steam-heating in the public rooms and lift. — More in the Italian style: Aquila Nera (Pl. c; C, 5), Via Cavour 3, with restaurant and electric light, 40 R. from 2 3/4, B. 1, pens. incl. wine 8-9, omn. 3/4 fr., well spoken of. — The following are good second-class houses, with trattorie: La Scala (Pl. d; C, 5), Piazza San Giovanni 3, opposite San Giovanni (p. 25), R. 2, pens. 5-8 fr.; La Toscana, Via del Re 4, 40 R. at 2, B. 3/4, pens. 5-6 fr., well spoken of; Le Tre Donzelle, Via delle Donzelle 3, similar charges; La Patria, Via dei Termini 4, R. 1 1/2 fr.; Tre Mori, Piazza Cairoli 1 (Pl. C, 3), 20 R. at 1-2 fr., clean; Centrale, Via di Città 9.

Pensions (many of them with electric light and commanding fine views; generally well spoken of and much patronized by English visitors): *Chiusarelli*, Viale Curtatone 3 (Pl. B, 4), 80 R., pens. 5-7 fr.; *Santa Caterina* (Lucchetti), Via delle Belle Arti 31, 17 R., pens. 5-6 fr.; *Saccaro*, Via Sallustio Bandini 19 (Pl. D, 5), pens. 5-6 fr.; *Lucchini-Corsi*, Via Ricasoli 54, pens. 5 fr.; *Mariani*, Via Cavour 12, pens. 5 fr.; *Villa Man-*

† The town of Siena is situated on three ridges (p. 20) and thus falls naturally into three parts: the *Terzo di Città* on the S.W., the *Terzo di San Martino* on the S.E., and the *Terzo di Camollia* on the N. — The narrow, steep side-streets are called *costarelle*.

zoni, outside the Porta Pispini, with garden, pens. 5 fr.; *Daus*, Via Camollia 26, pens. 5 fr.; *Livia Gati*, Via de' Servi 1 (Pl. E, 7), 8 R., pens. 4-5 fr.; *Romualdi*, Via delle Belle Arti 19, pens. 5 fr.; *Quinti-Rigoni*, Piazza San Francesco 2 bis (Pl. D, E, 4), 9 R., pens. 5-6 fr. Plainer: *Giuseppa Alessandri*, Via Sallustio Bandini 19 (2nd floor; Pl. D, 5), pens. 4 fr.; *Aspasia Mirolli*, Via Cavour 53 (3rd floor), 8 R., pens. $3^1/_2$-4 fr.; *Gabrielli*, Via Franciosa 56, 4 fr.; *Manzoni*, outside Porta San Viene, pens. 5 fr.

Restaurants (all well spoken of). At the hotels; also, *Ristorante Bonifazi*, Via di Città 2 (Pl. C, 5); *Cannon d' Oro*, Via Cavour 26 (Pl. C, 4), with garden-restaurant, beside the Teatro della Lizza (Pl. B, 2, 3); *Il Sasso* (also rooms), Via Cavour, near the post-office; *Centrale*, Costarella dei Barbieri, at the W. corner of the Piazza del Campo; *Eden*, to the N. outside the town (see p. 42).

Cafés. *Caffè Greco*, Via di Città, opposite the Loggia di Mercanzia (p. 26); *Pasticceria Mosca*, in the Hôt. Aquila Nera, good; *Caffè del Centro*, Via Giuseppe Pianigiani. *Panforte* is a kind of gingerbread popular here. — **Beer** at *Bader's*, on the Lizza (p. 41), and at the cafés.

Cabs (one-horse). *Inside the Town Walls* (Città): per drive 80 c., at night (*i. e.* from 1 hr. after sunset till sunrise) 1 fr.; by time, for the first $^1/_2$ hr. 1 fr. 20, at night 1 fr. 30 c.; each addit. $^1/_4$ hr. 40 or 50 c. — *In the Suburbs* (Subúrbio), including the rail. station, the Piazza dei Diavoli (p. 42), and the Cimitero della Misericordia (p. 34): to or from the town 1 fr., at night 1 fr. 30 c.; outside the walls 1 fr. 30 or 1 fr. 50 c.; by time, for the first $^1/_2$ hr. 1 fr. 30 c., each addit. $^1/_4$ hr. 50 c. — *In the Environs* (Campagna; comp. below): first hour $2^1/_2$, each addit. $^1/_2$ hr. 1 fr. — Each trunk 30, bag 20 c.

For excursions in the Environs the carriage-hirers *Lorenzo Franci* (Via Ricasoli 19), *Ant. Gracci* (Via delle Terme 3), and *Natale Turilazzi* (Via Cavour 23) have agreed upon the following tariff (there and back; driver's fee included): *Convento dell' Osservanza* (p. 42) or *Monistero* (p. 43) one-horse carr. for 2 pers. 4, for 4 pers. 5 fr., two-horse carr. for 4 pers. 6 fr., for 6 pers. 7 fr.; *Belcaro* (p. 43), one-horse 5 or 6, two-horse 7 or 8 fr.; *Certosa di Pontignano* (p. 42), one-horse 6 or 7, two-horse 9 or 10 fr.; *Monte Aperto* (p. 44), one-horse 7 or 8, two-horse 10 or 12 fr.; *Cetinale* (p. 43), one-horse 8, two-horse 12 or 14 fr.; *Torri* (p. 43), one-horse 9, two-horse 13 or 15 fr.; *Marmoraia* (p. 43), one-horse 10, two-horse 14 or 16 fr.; *San Galgano* (p. 43), one-horse 14, two horse 20 or 23 fr.; *San Gimignano* (p. 18; $21^1/_2$ M.) or *Monte Oliveto Maggiore* (p. 44; $21^1/_2$ M.), 3 hrs., one-horse 17, two-horse 25 or 28 fr.; *Montalcino* (p. 45; 25 M. in 4 hrs.), one-horse 20, two-horse 30 or 33 fr.; *Sant' Antimo* (p. 46; 28 M. in 5 hrs.), one-horse 25, two-horse 35 or 40 fr. An hour's halt (2 in Marmoraia, 3 in San Galgano, 4 in San Gimignano, Monte Oliveto Maggiore, Montalcino, and Sant' Antimo) is included. — For the following tours the price quoted is for the drive there only and it is raised by one-fifth if the traveller returns on the following day: *Volterra* (p. 11; 31 M. in 6 hrs.) or *Pienza* (p. 49; 31 M. in 6 hrs.), one-horse 30, two-horse 40 or 45 fr.; *Montepulciano* (p. 47; $37^1/_2$ M. in 7 hrs.,) one-horse 35, two horse 45 oder 50 fr.; *Arezzo* (p. 51; $40^1/_2$ M. in 8 hrs.) or *Florence* ($40^1/_2$ M. in 8 hrs.), one-horse 40, two-horse 50 oder 60 fr.

Motor Cars may be hired from *Vittorio Brizzi* (Via delle Belle Arti 11, Piazza Umberto Primo 3, and Passeggio della Lizza 2). Tariff for excursions (there and back with at most a halt of 5 hrs.; chauffeur's fee included): *San Galgano* (p. 43; $18^1/_2$ M. in $1^1/_2$ hr.), 1 pers. 30, 2 pers. 45, 3 pers. 55, 4 pers. 60 fr.; *San Gimignano* (p. 18) or *Monte Oliveto Maggiore* (p. 44; $21^1/_2$ M. in $1^1/_2$ hr.), 35, 50, 60, or 70 fr.; *Montalcino* (p. 45; 25 M. in $1^3/_4$ hr.), 40, 60, 70, or 80 fr.; *Sant' Antimo* (p. 46; 28 M. in 2 hrs.), 45, 65, 80, or 90 fr.; *Pienza* or *Volterra* (pp. 49, 11; 31 M. in $2^1/_2$ hrs.), 50, 75, 90, or 100 fr.; *Montepulciano* (p. 47; $37^1/_2$ M. in 3 hrs.), 60, 90, 110, or 120 fr.; *Arezzo* (p. 51) or *Florence* ($40^1/_2$ M. in 3 hrs.), 65,

95, 115, or 130 fr.; *Grosseto* (p. 4; 53 M. in 4 hrs.), 85, 125, 150, or 170 fr.; circular tour round the *Monte Amiata* (p. 46; 124 M. in ca. 10 hrs.), 100, 150, 180, or 200 fr.

Electric Tramway *(Filovia Elettrica)* without rails every $^1/_2$ hr. from the Piazza dell' Indipendenza (Pl. C, 5) to the Porta Camollia (Pl. B, 1; some going on to Fontebecci) on the N. and to the Porta Romana (Pl. E, 8; some going on to Valli) on the S.; and from the Piazza dell' Indipendenza to the Piazza del Carmine (Via Baldassare Peruzzi). Fares 10, 15, 25, & 30 c.

Post and Telegraph Office, Via Cavour 16, in the Palazzo Spannocchi (Pl. C, 4; p. 26). Branch-offices Via Ricasoli 43 and Piazzetta della Postierla (Piazza dei Quattro Cantoni).

Baths. Swimming-bath near the Fontebranda (poor; water cold); warm baths at *Mazzei's*, Via Dupré 45.

English Church Service in spring, in the Chiesa Christiana Evangelica, Viale Curtatone.

Bookseller. *Torrini*, Via Cavour (8 also ancient art works). — Carved Wood: *Cambi*, Via di Città 9; *Corsini*, Via del Capitano 5, near the cathedral, and others. — Money Changer: *Crocini*, Via Cavour 12.

Theatres. *Teatro dei Rinnuovati* (p. 24), in the Palazzo Pubblico; *Teatro dei Rozzi* (Pl. C, 5), Piazza dell' Indipendenza. Summer-theatre: *Teatro della Lizza* (Pl. B, C, 2).

Inquiry Office *(Ufficio di Informazione)*, Via di Città 9, Costarella dei Barbieri.

Principal Attractions ($1^1/_2$-2 days). 1st Day: in the morning, *Via Cavour* (p. 26) and *Piazza del Campo* with the *Palazzo Pubblico* (p. 27); *San Giovanni* (p. 29); *Cathedral Museum* (p. 32); in the afternoon, *Cathedral* (p. 29); *Palazzo Buonsignori* (p. 33). — 2nd Day: *Palazzo Piccolomini* (p. 35); *Oratorio di San Bernardino* (p. 37); *Accademia di Belle Arti* (p. 38); *San Domenico* (p. 40); *Lizza* (p. 41); *Fontegiusta* (p. 41).

On 2nd July (Visitation of the Virgin) and 16th August (the day after the Assumption) picturesque processions, arranged by the 17 *Contrade* (or wards), march through the streets, and horse-races, called *il Pálio* (from the banner given as prize), take place in the Piazza del Campo, presenting a very attractive scene; seat in a balcony ('posto di ringhiera') from 2 fr., less in the wooden galleries below. Comp. W. *Heywood*, 'Our Lady of August and the Palio' (Siena, 1899, 4 fr.) or the more elaborate 'Palio and Ponte', by the same author (London, 1905). — On April 29th the Festival of St. Catharine is celebrated in San Domenico (p. 40). — Visitors interested in Siena may consult also the 'Guide to Siena', by *William Heywood* and *Lucy Olcott* (1903); 'A Pictorial Chronicle of Siena', by *William Heywood* (1902); 'A History of Siena', by *Langton Douglas* (1902); 'The Story of Siena', by *E. G. Gardner* (1902); and 'Siena and her Artists, by *F. H. Seymour* (1907).

Siena (1045 ft.), the capital of the province of that name, with 25,567 inhab., the residence of an archbishop, and the seat of a university which was in high repute as early as the 14th cent., though it now possesses faculties of law and medicine only, is picturesquely situated 31 M. to the S. of Florence, on three connected hills. It is now a busy trading and manufacturing place (weaving, etc.), and is one of the pleasantest towns in Tuscany, suitable for a stay of some duration. The climate is healthy, the atmosphere in summer being tempered by the lofty situation. The language and manners of the inhabitants are pleasing and prepossessing. Most of the streets are narrow and crooked, and lead up and down, but they contain many handsome palaces and churches. Next to Rome,

Florence, and Venice, Siena is the most important town in Italy for the study of the art of the 13-16th centuries. The excellent brick-clay of the district has been extensively used in the local buildings.

Siena, the ancient *Saena*, or *Colonia Iulia Saena*, is said, according to an ancient legend, to have been founded by Senus, son of Remus, the brother of Romulus; others maintain that it was founded by the Senonian Gauls and converted into a Roman colony by Augustus. At any rate it has the same arms as Rome, *viz.* the she-wolf and the twins. Very few Etruscan antiquities have been found here. The town attained to the height of its prosperity in the middle ages. After the death of the Countess Matilda (1115) her extensive dominions were dismembered, and the citizens of Siena, as well as those of Pisa, Lucca, and Florence, succeeded in establishing their independence. The government then fell into the hands of the nobility, but was wrested from them by the people. The ensuing conflicts, however, terminated in favour of the nobles, and Siena became the leader of the Ghibelline party in Central Italy, while Florence was the stronghold of the Guelph faction. From the beginning of the 12th cent. war was continually being waged with the neighbouring Florentines. Farinata degli Uberti and the Ghibellines from Florence were welcomed in Siena, and in 1260 a great victory over the Guelphs, the bloodiest recorded in the annals of Tuscany, was gained near *Monte Aperto* (p. 44), with the aid of the German troops of King Manfred of Naples. Ten years later *Charles of Anjou* succeeded in establishing his influence at Siena, which had shortly before received the young Conradin of Hohenstaufen with open arms, and incorporated it as a member of the Tuscan-Guelph confederation of towns. The city, however, kept a jealous watch over its privileges, and, notwithstanding several attempts on the part of the nobility to re-assert their authority, its constitution remained substantially unchanged. In the 14th and 15th centuries Siena is said to have numbered 100,000 inhab., and vied with Florence in wealth and love of art. At length the supremacy was usurped by tyrants, such as (about 1487) the art-loving *Pandolfo Petrucci*, surnamed *Il Magnifico*, whom Machiavelli represents as a pattern of a despot. In 1493, when Charles VIII. of France arrived in Italy, Siena concluded an alliance with him, and during the troubles of the first half of the 16th cent. the citizens for the most part sided with the French, by whom the town was usually garrisoned. In 1555 the French garrison was compelled by famine to capitulate to the Spanish besiegers, by whose aid Duke Cosimo I. of Tuscany succeeded in gaining permanent mastery of the place.

History of Art. The bitter political fate which overtook Siena, converting the mighty rival of Florence into a quiet provincial town, will strike the antiquarian as a very fortunate circumstance; for here are still preserved many monuments and reminiscences of mediæval life comparatively unaffected by the vicissitudes and the progress of subsequent ages. The conservative character of Siena has not, however, been produced, as in the case of Bruges, by the withdrawal of the stream of history; for even when at the height of its power, particularly as compared with Florence, it manifested a preference for old established rules and a dislike for innovations. The best period of Sienese art still belongs to the middle ages, when the towns of Italy had begun to pride themselves on their practice of art, but before the pedantic element had given way to the pure sense of the beautiful. There is no town which presents such instructive examples of the Italian Gothic Architecture of the 13th and 14th centuries as Siena, where we find magnificent stone buildings vying with graceful structures in brick. If the *Cathedral* had been built according to the intentions of the citizens, it would have been one of the largest and most imposing churches in existence, and even in its reduced proportions it is one of the finest in Italy. In the secular buildings (of which perhaps the *Palazzo Buonsignori* is the finest example) the pointed style predominates; the windows are generally divided by

small columns, and the whole edifice is crowned with pinnacles. In the 15th cent., when the motive of the castellated mansion was clothed with Renaissance forms, Siena was not slow to imitate the example of Florence, and, in fact, borrowed her rival's architects for the designs of her most important palaces *(Piccolomini, Spannocchi, Piccolomini delle Papesse)*. The most interesting of the Renaissance churches is *San Sebastiano* (p. 34).

In SCULPTURE, too, Siena gave free scope to foreign masters. *Niccolò* and *Giovanni Pisano* exercised the predominant influence in the vigorous evolution of the Sienese school of sculpture from the 13th cent. onwards, the *magnum opus* of which was the decoration of the façade of Orvieto Cathedral (p. 101). *Jacopo della Quercia* or *Guercia* (1374-1438) was a native of Siena and took part in the memorable competition for the decoration of the N. doors of the Baptistery in Florence. He was one of the founders of Renaissance sculpture, and his somewhat austere style, akin to that of Michael Angelo, is well represented in the font of San Giovanni and the Fonte Gaia. He was succeeded by *Lorenzo di Pietro*, surnamed *Il Vecchietta*, *Antonio Federighi*, *Francesco di Giorgio*, who was also a painter and architect, *Giacomo Cozzarelli*, and *Lorenzo di Mariano*, surnamed *Marrina* (1476-1534), the most notable sculptor of the advanced Renaissance style that Siena has known. The school of WOOD CARVING, which flourished here more especially in the 15-16th cent., also numbers several artists of renown, including *Domenico di Nicolò*, *Antonio* and *Giovanni Barili*, and *Bartolomeo Neroni*, called *Il Riccio*.

PAINTING was the favourite art of the early Sienese. As early as the 13th cent. they could boast of *Duccio di Buoninsegna* (ca. 1260-1319), a painter whose works far surpass those of Cimabue in tender beauty and sentiment. On his completion in 1311 of the 'Majestas' or Triumphant Madonna, for the high-altar of the cathedral of Siena, the picture was carried to the church in solemn procession (p. 32). An equally important master was *Simone Martini* (1283-1344), who has been immortalized by a sonnet of Petrarch, and who, like his contemporary Giotto, practised his art and exercised his influence far beyond the limits of his native city. Works by his hand are still to be found at Naples, Orvieto, Assisi, and Avignon, as well as in the Palazzo Pubblico at Siena. So famous indeed was his name that it was usual to attribute to him all the best works of his period. His compositions are of a very primitive character, but he certainly possessed great skill in his rendering of tender sentiment. Closely akin to this master was *Lippo Memmi*, who executed large frescoes with the same elaborate care as miniatures in missals. The easy narrative style and the imaginative allegory were cultivated by the brothers *Pietro* and *Ambrogio Lorenzetti* (both of whom probably died of the plague in 1348), and the approach of the Sienese school to that of Giotto was thus accomplished. A little later, however, the works of *Bartolo di Fredi* (1330-1409) fell short of those of his predecessors, and this was still more the case with those of *Taddeo di Bartolo* (1362-1422), who was far inferior to his Florentine contemporaries. For a time all artistic progress at Siena seemed to be at an end, and throughout the 15th cent. the city did not give birth to a single master of note. The painters *Domenico di Bartolo*, *Sano di Pietro*, the above-named *Vecchietta*, *Matteo* and *Benvenuto di Giovanni*, and others of this period adhered tenaciously to the limited methods of their predecessors, from whose influence they were unable to emancipate themselves. The work of *Stefano di Giovanni*, surnamed *Sassetta* (1392- ca. 1450), pleases by its graceful forms and its touch of realism. At the close of the century, owing to contact with neighbouring schools, whose representatives were frequently invited to Siena, and to the introduction of the study of Florentine, Umbrian, and Lombard masters, the tide of progress at length began to set in. The most distinguished Sienese masters of this period, far surpassing their contemporaries *Bernardino Fungai*, *Girolamo del Pacchia*, *Neroccio di Bartolomeo* and others, were *Baldassare Peruzzi* and *Giovanni Antonio Bazzi*, surnamed *Il Sodoma*. Peruzzi (1481-1537),

who was associated with Raphael at Rome, was endowed with an admirable perception of beauty of proportion, and was famous both as an architect and a decorative painter, but Siena now possesses little of his work. Sodoma (1477-1549), on the other hand, may be thoroughly studied at Siena. A Lombard by birth, he brought to Siena some traces of Leonardo da Vinci's style, but instead of cultivating this, he seems to have trusted to his own natural ability, and with such success that in one respect he vies with Raphael himself. In the delineation of beautiful and youthful figures he is unsurpassed, and his technical skill in fresco-painting and his fertility are marvellous; but, in spite of his strong sense of the beautiful, his works are apt to pall upon the taste owing to the superficiality of their composition. With *Domenico Beccafumi* (1486-1551), who frequently altered his style, begins the period of decline.

From the station (Pl. D, 2) the winding Via Garibaldi (Pl. D, C, 2, 3) ascends to join, near the Lizza (p. 41), the Via Cavour (Pl. C, 3-5), the handsomest and busiest street in Siena.

Halfway up, on the right, is the small church of *Santa Maria delle Nevi* (Pl. C, 4), with a charming early-Renaissance façade and a fine altar-piece by Matteo di Giovanni (1477; Madonna with saints and angels, the latter carrying snow-balls; the subject of the predella refers to the legend mentioned on p. 206). — Farther on, in the Piazza Salimbeni, opposite the Via delle Belle Arti (p. 38), stands a monument by Tito Sarrocchi (1882) in memory of *Sallustio Bandini* (1677-1766), who drained the Sienese marshes. On the E. side of the piazza is the crenelated Gothic *Palazzo Salimbeni*, rebuilt in 1879 by Gius. Partini and now occupied by a bank (founded in 1624) and a loan-society (*Monte dei Paschi*).

The beautiful **Palazzo Spanocchi** (Pl. C, 4), just to the S., was begun in 1473 by the Florentine *Giuliano da Maiano;* it is an early-Renaissance structure (the exterior restored), with a court surrounded by boldly constructed colonnades, and is now used as the Post and Telegraph Office. — Farther on, near the Via dei Rossi (p. 38), rise the *Palazzi Gori* (1677), *Bichi* (1520), with modern paintings in the loggia in the court, and *Palmieri* (1540). The small Piazza Tolomei contains the early-Gothic *Palazzo Tolomei* (Pl. C, 5), probably the oldest secular building in the town, the lower part dating from 1205, and the church of *San Cristoforo* (Pl. C, D, 5), built about 1100 and restored in 1800, with a finely painted altar-piece by Girol. del Pacchia (Madonna with SS. Luke and Raymond).

Between the Via di Città, the continuation of the Via Cavour, and the Piazza del Campo (p. 27) is the **Loggia di Mercanzia** (Pl. C, 5; now the *Circolo degli Uniti*), built as the seat of the commercial tribunal by *Sano di Matteo* and other architects in 1417-38 (the upper story is later). The spirited statues of SS. Ansano, Savino, and Victor (1456-63), and the stone bench on the right (1464) are by *Ant. Federighi*, SS. Paul and Peter are by *Vecchietta* (1458 and 1460), and the stone bench on the left by *Urbano da Cortona.*

In the centre of the town, at the junction of the three hills on which it stands, is the picturesque *Piazza del Campo or *Piazza Vittorio Emanuele* (Pl. C, 5), which is mentioned by Dante (Purg. xi. 134). It is semicircular in form and depressed towards the centre, resembling an ancient theatre. The popular assemblies and festivals of the ancient republic took place here, and it is here that the Palio horse-races (p. 23) are now held.

The massive Gothic *Palazzo Sansedoni*, on the N. side of the piazza, with its pinnacles and remains of a tower, dates from the 13-14th century. — On the diameter of the semicircle rises the —

***Palazzo Pubblico** (Pl. C, D, 6), a huge four-storied edifice built of brick and travertine in 1289-1305, with pointed windows divided by small columns, and wings lower than the central part of the building. (The second floor of the wings dates from the 17th cent.; comp. p. 31). Adjacent rises the slender **Torre del Mángia* (335 ft.), one of the noblest towers in Italy, erected in 1338-45 by the brothers Minuccio and Francesco di Rinaldo of Perugia, and named after the stone figure of a man which used to strike the hours (till 1780; a popular figure resembling the Roman Pasquino; p. 259); fine view from the top (412 steps; $^1/_2$ fr.). 'When once you have seen the Mangia, all other towers, obelisks, and columns are tame and vulgar and earth-rooted; that seems to quit the ground, to be not a monument but a flight' (*W. D. Howells*). At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun in 1352 after the cessation of the great plague of 1348 which is said to have carried off 30,000 persons, and completed in 1376. The elegant Renaissance upper story was added in 1463-68 by *Ant. Federighi* in place of the original simple roof. The faded fresco on the altar-wall is by *Sodoma*. The she-wolf on the column in front of the right wing, the arms of Siena (p. 24), is by *Giovanni di Turino* (1429).

The Interior (adm. 10-4 or 5, $^1/_2$ fr.; the last Sun. in every month 10-2, free) is embellished with numerous frescoes of the Sienese school. Among those on the Ground Floor are a Coronation of the Virgin, by *Sano di Pietro* (1445); a Madonna with SS. Ansano and Galgano, and another with St. Leonard, both by *Sodoma;* Madonna with saints, by *Vecchietta;* a Risen Christ, by *Sodoma* (1535 ?), in the room of the Sindaco. — The Teatro dei Rinnovati, finally rebuilt by *Ant. Galli da Bibbiena* in 1753, is the old Sala del Gran Consiglio.

On the First Floor we begin with the Sala del Mappamondo (formerly *Sala delle Balestre*), adorned with large frescoes: Madonna and Child under a canopy borne by saints, by *Simone Martini* (1315), a composition with numerous figures, somewhat stiff, but with beautiful details and colouring; opposite, *Equestrian portrait of the Sienese commander Guido Riccio, by *Simone Martini* (1328; freely restored); beneath, Madonna enthroned (retouched), by *Guido da Siena* (1221; formerly in San Domenico); to the right and left, Sant'Ansano and San Vittore, and, on the other wall to the right, San Bernardo Tolomei, by *Sodoma* (1529 and 1534); then San Bernardino by *Sano di Pietro* and Santa Catarina by *Vecchietta.* — The vestibule of this hall is adorned with frescoes by *Taddeo di Bartolo*, representing ancient heroes, Judas Maccabæus, and

St. Christopher and other saints (1441). The vault of the archway is occupied by a curious view of Rome. — A beautiful iron railing (1435-45), in the Gothic style, by *Jacopo della Quercia*, to the right in front of which is a holy-water basin by *Giov. di Turino*, separates this vestibule from the Council Chapel. The handsome choir-stalls carved by *Domenico di Niccolò* (1415-29) have some of their details already in the Renaissance style. The frescoes (left) of the Death and Assumption of the Virgin are by *Taddeo di Bartolo*. The altar-piece is a Holy Family by *Sodoma;* on the right is an organ by *Giov. Pifferio* and *Giov. di Pietro Castelnuovo* (1521). — To the right of the Sala del Mappamondo is the —

Sala della Pace, or *Sala dei Nove*, with celebrated *Frescoes (1337-43) by *Ambrogio Lorenzetti*, which are indispensable to those who desire an insight into the disposition of the proud citizens of Siena in the middle ages. The fresco opposite the windows represents 'Good Government', the ideal of a state, under the guidance of wisdom, justice, peace, and other virtues; that on the right (entrance-) wall shows in a realistic style the blessings attendant on good government; while the two pictures on the left wall portray the consequences of 'Bad Government'. The allegories and allusions of a more or less obscure character which they contain are at least interesting as being of a much more naive kind than those customary in modern times. The preservation is imperfect, but the spectator will not fail to admire the heads of Peace, Justice, and Concord, and the portraits of the magistrates in the first of the series. — Adjoining is a room with portraits of the eight popes and thirty-eight cardinals to whom Siena has given birth. — A Corridor contains some frescoes recently transferred from other buildings, a Madonna by *Matteo di Giovanni da Siena* (1484), and San Bernardino preaching in the Campo (p. 27) by *Sano di Pietro*, interesting for its representation of the piazza at that period. — The adjoining —

Sala di Balía, on the right, is adorned with ostentatious frescoes from the history of Pope Alexander III. by *Spinello Aretino* (1407-8; see p. 52), including a naval victory of the Venetians, and the Emp. Frederick Barbarossa and the Doge Seb. Ziani leading the Pope's horse. The fine intarsia door is by *Dom. di Niccolò;* of the four chests the one with the finely carved she-wolf is by *Ant. Barili*. — The next room is the Sala Vittorio Emanuele, decorated in 1886-87 by *Aldi*, *Cassioli*, *Ces. Maccari*, and others with fine frescoes from the recent history of Italy, unveiled in 1890. — The last room, to the left of the corridor, is the Sala del Concistoro, with ceiling-paintings (scenes from Roman history) by *Dom. Beccafumi*, a fine marble doorway of 1446 by *Bernardo Rossellino* (above which is the Judgment of Solomon by *Luca Giordano*), Florentine tapestries (the five smaller ones of the 16th cent.) on the walls, and modern busts of illustrious citizens of Siena.

On the fourth landing of the main staircase stands a statue of Moses (from the Fonte degli Ebrei in the former *Ghetto*) by *Ant. Federighi* The upper floors are now being fitted up as a museum.

On the third floor is a Loggia in which the marble *Fonte Gaia ('fountain of joy'), the masterpiece of *Jac. della Quercia* (1409-19), was reconstructed in 1904, on a plan suggested by Corrado Ricci. The sadly damaged sculptures represent the Madonna, the Creation, and the Expulsion from Paradise. On the wall at the back is a fresco of the Madonna by *Ambrogio Lorenzetti* (1339). Fine view of the environs with Monte Amiata (p. 46) in the distance.

The marble *Fonte Gaia* (Pl. C, 5), in the centre of the semicircle of the Piazza del Campo, is a copy, executed in 1868 by Tito Sarrocchi, of the old fountain by Jac. della Quercia which was taken down in 1858 (see above). A subterranean conduit, ca. $15^1/_2$ M. in length, has supplied the fountain with water since 1344.

Leaving the Via di Città (p. 26), which is especially thronged

in the evenings, we turn to the right, just beyond the Via Fontebranda (p. 40), and ascend the Via dei Pellegrini, which ends at the small Piazza San Giovanni. Here, at the corner to the left, is situated the *Palazzo del Magnifico* (Pl. C, 5), erected in 1508 for Pandolfo Petrucci (p. 24) by Giacomo Cozzarelli, in the early Renaissance style. The bronze ornaments and flag-brackets on the façade are admirable. In front of the house No. 5 is a bronze bust of *Francesco di Giorgio* (p. 25; 1902).

In a straight direction we see the choir of the loftily-situated cathedral, under which is the old baptistery, now the parish-church of **San Giovanni** (Pl. B, C, 5), built after 1317 and forming a sort of crypt to the cathedral; the unfinished Gothic *Façade is by *Giac. di Mino del Pellicciaio* (1382, restored in 1900). The sacristan lives at No. 1 Via dei Fusari.

The chief adornment of the interior is the marble *Font, designed by *Jacopo della Quercia*, executed in 1425-32, and adorned with bronze figures. The statuette of John the Baptist (on the top), the five prophets, and one of the six beautiful bronze-gilt reliefs from the history of John the Baptist (Zacharias in the Temple, 1417, cast in 1430) are also the work of Quercia. The others are by *Lorenzo Ghiberti* (Baptism of Christ and John the Baptist brought before Herod, 1417-27), *Donatello* (Head of John the Baptist brought before Herod and his guests, 1425; a work full of passionate life), and *Turino di Sano* and his son *Giovanni di Turino* (Birth and Preaching of John the Baptist, 1417-27). The last also executed the figures of Charity, Justice, and Prudence; the charming figures of Faith and Hope are by *Donatello;* that of Fortitude is by *Goro di Neroccio.* The four putti on the cornice are by *Donatello* and the *Turini;* of the two missing putti one is now in the Emp. Frederick Museum in Berlin, while the other has disappeared. — The recently restored frescoes are by *Vecchietta* (1450), *Benvenuto di Giovanni* (1453), and others.

From the Piazza San Giovanni we may either follow the street to the right, past the *Palazzo Arcivescovile* (Pl. B, 5), or we may ascend the steps to the left. By either way we reach the Piazza del Duomo.

The **Cathedral, or *La Metropolitana* (Pl. B, 5, 6), occupying the highest ground in the town, is said to stand on the site of a temple of Minerva, which was succeeded by a church of Santa Maria Assunta. The present building was begun in 1229; in 1259 it was completed as far as the choir; by 1264 the dome had been added; and about 1317 the choir (which terminates in a straight line) was prolonged to the E. over the baptistery of San Giovanni (see above). Owing to certain structural defects, to which the present irregularity of the edifice is still perhaps partly due, it was resolved in 1322 to erect a magnificent new building, and in 1340 *Lando di Pietro* began the construction of a huge nave, of which the present cathedral was to form the transept only, according to a plan preserved in the Opera del Duomo (p. 32). Remains of this building, which was of the most noble design, still exist on the S. side of the cathedral. After the plague of 1348 this ambitious plan was abandoned, and the original structure was then completed. (Length 97½ yds.,

width 27 yds., length of transept 56 yds.) The *Façade, completed in 1380 from a design by *Giovanni Pisano* (?), is composed of red, black, and white marble, and, like that of Orvieto cathedral, has three gables. The central pillars above the main cornice are thrust somewhat to the side to enclose a large rose-window. The rich sculptural decoration (prophets and angels) are mainly reproductions dating from the restoration of the cathedral in 1869 (the weather-beaten originals in the Opera del Duomo, p. 32); the Venetian mosaics were added in 1878 after designs by *Mussini* and *Franchi*. On each side of the steps is a column bearing the she-wolf of Siena (p. 24). The campanile, which dates from the end of the 14th cent. and consists of six stories, is lightened towards the top by the increased number of window arches, though it does not taper. The façade is best seen by moonlight, 'when disagreeable details are unapparent and the great mass of black and white marble becomes a gleaming vision' *(Olcott)*.

The ***Interior,** lined with alternate courses of black and white marble, consists of a nave and aisles extending to the choir and intersected by a double transept. The irregular dome (twelve angles above and six below) is advanced slightly towards the nave, leaving free the bay of the transept nearest the choir. The pillars of the nave are faced with half-columns and united by round arches, above which runs a projecting cornice adorned with busts of popes (in terracotta; about 1400). In spite of a certain lack of unity, due to the long period over which the building was protracted and to the number of different artists employed, the general effect is cheerful and harmonious.

The stained glass of the circular window in the entrance-wall was designed by *Perin del Vaga* and executed by *Pastorino Micheli* in 1549. Over the entrance is a graceful tribune of 1483, borne by two columns. The fine basins for holy water are by *Ant. Federighi* (1462-63).

The marble *Pavement is quite unique, being covered with 'Graffito' representations from designs by eminent artists: scenes from Old Testament history, Moses, Samson, Judas Maccabæus, Solomon, and Joshua by *Domenico di Niccolò* (1423); Absalom by *Pietro del Minella;* the Massacre of the Innocents by *Matteo di Giovanni* (1481); Abraham's Sacrifice, Adam and Eve, Moses on Mt. Sinai, etc., by *Beccafumi;* Fortuna by *Pinturicchio;* the symbols of Siena and the towns allied with it, Hermes Trismegistus, Socrates and Crates, the Sibyls (1482-83), and other figures by artists of the 14-16th centuries. The execution varies. The oldest scenes are simple outlines engraved on the white marble and filled with black stucco. Shading was then introduced by the use of grey and also of coloured marble, so that the graffito gradually developed into an elaborate mosaic. Most of the pavement is generally protected by a wooden floor, which is, however, removed for a few weeks after Aug. 15th (Feast of the Assumption). Some of the original works are now in the Opera del Duomo (p. 32), being replaced by copies in the cathedral. Comp. 'The Pavement Masters of Siena', by *R. H. Hobart Cust.*

Left Aisle. At the entrance-wall, statue of Pope Marcellus II., by *Dom. Cafaggi.* — 4th Altar, presented by Cardinal Francesco Piccolomini (p. 31), with sculptures by *Andrea Bregno* of Lugano (1481-85) and statues of SS. Peter, Pius, Gregory, and James, by *Michael Angelo*, and St. Francis, begun by *Torrigiani* and completed by *Michael Angelo* (about 1501-5). — To the left of the entrance of the Libreria (p. 39) is the coat-of-arms of the Bandini family, with the Risen Christ and angels.

The *Pulpit, octagonal in form and constructed of white marble, borne by nine granite columns, some of which rest on lions, and adorned

with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils *Arnolfo di Cambio*, *Lapo*, and *Donato* (1266-68). The beautiful flight of steps is by *Bart. Neroni*, surnamed *Il Riccio* (1543).

The Left Transept contains the Cappella San Giovanni (adm., see p. 32), a charming early-Renaissance work by *Giov. di Stefano* (1482-85), with a fine portal by *Lor. di Mariano*. In the interior are a bronze *Statue of John the Baptist by *Donatello* (1457); a marble statue of St. Catharine of Alexandria, by *Neroccio di Bartolomeo* (1487); one of St. Ansanus, by *Giov. di Stefano* (before 1487); a font by *Ant. Federighi;* stucco enrichments on the walls by *Alb. Caponeri* and *Cos. Lucchi* (1596); and five small frescoes by *Pinturicchio* (1504), three being scenes from the life of Alberto Arringhieri, the donor. A silver casket, by *Francesco di Antonio* (1466), contains an arm of St. John the Baptist. — Farther on in the same transept are the elaborate Gothic mural tomb of Cardinal Riccardo Petroni (d. 1313), and statues of Popes Pius III. and Pius II. by *P. Balestra* and *G. Mazzuoli* respectively. — The chapel to the left of the choir contains a relief dating from the end of the 13th cent., representing the Annunciation, the Nativity, and the Adoration of the Magi, removed hither from the church of San Giovanni di Ponte allo Spino (p. 43). The bronze relief in the pavement in front of this work is by *Donatello*, and marks the tomb of Bishop Giovanni Pecci (d. 1426).

The Choir contains a high-altar executed from a model by *Baldassare Peruzzi* (1532); behind it richly carved choir-stalls, reading-desk, etc., by *Bartolomeo Neroni*, surnamed *Il Riccio* (1567), and inlaid work (intarsia) by *Fra Giovanni da Verona* (1503). The fine bronze tabernacle is by *Vecchietta* (1465-72); the angels, holding candelabra, are by *Giovanni di Stefano* (1489) and *Francesco di Giorgio* (1497); the front row of stalls and the rood-loft by *Raffaello da Brescia* (1520). The frescoes, originally by *Beccafumi* (1544), were entirely renewed and altered after 1812. — By the pillars of the dome are two flagstaffs from the standard-waggon *(carroccio)* used at Monte Aperto in 1260 (p. 24) by the victorious Sienese. — To the left of the high-altar is an organ-loft by the two *Barili* (1511), above the entrance to the sacristy, which contains (to the left) a holy-water basin by *Giov. di Turino*. In the sacristy, a fresco with scenes from the life of the Virgin, by *Niccolò di Naldo*, was discovered in 1908. In the chapter-room, adjoining the sacristy, is a 15th cent. painting, perhaps by *Sano di Pietro*, with a view of the original Palazzo Pubblico (p. 27).

In the chapel to the right of the choir are reliefs of the Evangelists and St. Paul, by *Franc. da Imola* and *Giov. di Turino* (1425). The flat monument of Bishop Carlo Bartoli (d. 1444) was executed by *Ant. Federighi* from the design of *Pietro del Minella*.

The Right Transept contains statues of Popes Alexander VII. (by *Ercole Ferrata*) and Alexander III. (by *Ant. Raggi*). — The Cappella del Voto, belonging to the *Chigi*, built for Alexander VII. (Fabio Chigi of Siena, papal nuncio at the Peace of Westphalia in 1648, pope in 1655) in 1661, by *Ben. Giovanelli*, is richly adorned with lapis lazuli, marble, and gilding, and contains an old picture of the Virgin (Madonna delle Grazie), and statues of St. Jerome and Mary Magdalene (said originally to have been an Andromeda) by *Bernini*.

Right Aisle. Next the transept is the tomb of Bishop Tommaso Piccolomini (d. 1483), by *Neroccio di Bartolomeo*. At the other end is a statue of Pope Paul V., by *Fulvio Signorini*.

The S. side-entrance of the cathedral is surmounted by a fine relief of the Madonna wrongly attributed to *Michelozzo*.

In the left aisle, as already mentioned, is the entrance to the celebrated **Library of the Cathedral** (*Libreria;* best light in the afternoon; adm., see p. 32), formerly the *Sala Piccolominea*, one of the finest and best preserved structures of the early-Renaissance period, erected by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., in 1495.

The exterior of the entrance-wall is adorned with beautiful marble sculptures by *Lor. di Mariano* (ca. 1497). Over the door is a fresco by *Pinturicchio* (Coronation of Pius III., who reigned 27 days only, in 1503). The interior, with its fine tiled floor, and its mural paintings and frescoed vaulting executed in 1505-7 by *Pinturicchio* and his pupils, is a marvel of harmonious decoration. The ten frescoes on the walls represent scenes from the life of *Æneas Sylvius Piccolomini* of Pienza (p. 49), Archbishop of Siena (1450-58), and afterwards *Pope Pius II.* (1458-64): (1) Departure of Æneas Sylvius for the Council of Basle; (2) Æneas Sylvius in presence of King James I. of Scotland, to whom he had been sent by the Council; (3) His coronation as a poet by Emperor Frederick III. at Frankfort in 1445; (4) Æneas Sylvius doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emperor Frederick III. to Eleonora of Portugal at Siena by Æneas Sylvius; (6) Æneas Sylvius created a cardinal by Pope Calixtus III.; (7) Æneas Sylvius elected Pope Pius II.; (8) Pius II. at the diet of princes in Mantua; (9) Canonization of Catharine of Siena; (10) Death of Pius II. at Ancona, while preaching a crusade against the Turks. The dainty grotesques in the spandrels near the entrance are especially well preserved. Designs for these frescoes are now preserved in the Uffizi (that of No. 1), in the Brera at Milan (No. 3), and by the Duke of Devonshire at Chatsworth (No. 4). — The missals, embellished with miniatures, also deserve attention: No. 5 and No. 9 by *Liberale da Verona*, No. 12 by *Girolamo da Cremona* (all dating from 1467-75), and No. 11 by *Sano di Pietro*. — On a fine Renaissance pedestal stands a famous antique **Group of the Graces* (much mutilated), found in the Palazzo Colonna at Rome about 1460 by Pius II. and presented by him to the cathedral library. From this work Raphael is said to have made his first studies from the antique. By the wall at the back is a bronze statue of the Risen Christ, by *Fulvio Signorini* (1595), which is placed on the high-altar at Easter.

Opposite the S.E. side of the cathedral, in the corner where the steps ascending from San Giovanni terminate (p. 29), is the former **Opera del Duomo** (Pl. C, 6), now the *Cathedral Museum*, which contains several interesting works of art. In the entrance-passage is the custodian's bell (ticket, admitting also to the Capp. San Giovanni and the Libreria, 1 fr.; best time 10-4).

The hall on the Ground Floor contains a painted terracotta figure of St. John the Evangelist, by *Giac. Cozzarelli* (?); sculptures from the Cappella di Piazza (p. 27), and others from the façade of the cathedral; an antique sarcophagus with sea-gods; *Graffiti from the cathedral pavement (comp. p. 30). — On the First Floor is a reduced copy of the entire cathedral pavement. — On the Second Floor are several plans for the cathedral; a painting of the Baptism of Christ, by *Andrea Pucci-nelli*, surnamed *Il Brescianino;* handsome embroideries; crosiers; ring of Pius II. Also several early Sienese paintings, the chief of which is the large *Picture by *Duccio di Buoninsegna:* on the right the Madonna enthroned, with angels and saints, the once highly revered 'Majestas' (see p. 25), with the inscription: *Mater Sancta Dei, sis causa Senis requiei, sis Ducio vita, te quia pinxit ita.* On the left is the Life of Christ, in 26 sections, which originally formed the back of the Majestas. Also four saints by *Ambr. Lorenzetti;* a Byzantine Madonna of the 12th cent.; a Nativity of the Virgin by *Pietro Lorenzetti* (1342), in a life-like genre style; a Story of the Cross by the same.

Adjoining the Museum is the *Palazzo Reale* (Pl. B, C, 6), erected by Bern. Buontalenti, now the Prefecture. Beyond, in the Via del Poggio, are the *Scuole Regie*, the church of which contains a painted wooden *Statue of St. Nicholas of Bari, by Neroccio di Bartolomeo.

Opposite the façade of the cathedral are the church and hospital of **Santa Maria della Scala** (Pl. B, 6), of the 13th century. Over the high-altar of the church is a Risen Christ, a statue in bronze by *Vecchietta* (1466). The choir-stalls are by *Ventura di Giuliano*, the organ by *B. Peruzzi* (?). Adjoining the entrance-hall of the hospital, with its handsome Renaissance coffered ceiling, by *Guidoccio d'Andrea*, is a large sick-room called 'Il Pellegrinaio', adorned with frescoes from the history of the hospital by *Domenico di Bartolo* (1440-43) and others. Pleasing view from the windows (fee $^1/_2$ fr.). — In the basement (entr. to the left of the church) are the rooms of the charitable society called the *Esecutori di Pie Disposizioni*, with a small collection of pictures (best time in the morning).

The Via del Capitano (Pl. B, 6) leads from the S. corner of the Piazza del Duomo to the S.W. quarters of the town. Immediately on the right is the Palazzo del Capitano or *Grottanelli* (now *Piccolomini Clementini*), a Gothic building of the 14th cent., originally the official residence of the Capitano di Giustizia, or chief judicial functionary, and of the Capitano di Guerra, or military commander. In 1457 it was acquired by the jurist Tomm. Pecci, and in 1854 et seq. it was restored in the original style by G. Rossi. — Farther on, also to the right, at the corner of the small Piazza Postierla, is the *Palazzo Chigi*, now *Piccolomini-Tolomei*, which contains two saloons adorned with frescoes by Barend van Orley, a Fleming who joined Raphael's school at Rome.

The column with the she-wolf in the Piazza Postierla dates from 1487. — Not far off, in the Via di Città (p. 26), which diverges here to the left, is the *Palazzo Piccolomini delle Papesse* (No. 20), erected after designs by Bernardo Rossellino in 1463 for Catarina Piccolomini, the sister of Pius II., and now occupied by the *Banca d'Italia* (Pl. C, 6); adjacent, to the left, stands the old *Palazzo Marsili*, rebuilt in 1459 and restored in 1876. Beyond it, to the right, is the Gothic *Palazzo Saracini* (formerly *Marescotti;* 14th cent.), the cross-vaulting in the court of which is tastefully painted. Within are paintings by Andrea Vanni, Neroccio di Bartolomeo, Vecchietta, Sassetta, Girol. del Pacchia, Beccafumi, and other masters. — In the Via di Stalloreggi, diverging from the Piazza Postierla to the right, is a corner-house (No. 2 Via di Castelvecchio) on which is preserved a fresco by Sodoma ('Madonna del Corvo').

On the left in the Via San Pietro (Pl. B, C, 6, 7), the continuation of the Via del Capitano, is (No. 11) the ***Palazzo Buonsignori**, a Gothic-brick edifice of the 14th cent., with a rich façade, restored in 1848. The vestibule and court are in the early-Renaissance style. — The church of *San Pietro alle Scale* (Pl. C, 7) contains paintings by Sano di Pietro, Salimbeni, Rutilio Manetti (Flight into

Egypt, at the high-altar), and others. — Passing under an archway, we enter the Piazza Giordano Bruno (Pl. C, 7), with the *Reale Collegio Tolomei*, formerly a convent and now a grammar-school (Liceo), and the church of —

Sant' Agostino (Pl. C, 7), remodelled by *Vanvitelli* in 1755, the entrance to which is in the Liceo, to the left.

Over the 2nd altar on the right, a Crucifixion by *Pietro Perugino* (before 1506). Massacre of the Innocents by *Matteo di Giovanni* (1482), in a chapel on the right. Statue of Pius II. by *Dupré*. Altar-piece, an Adoration of the Magi by *Sodoma*. In the choir, a painted statue of the Madonna of the school of *Jac. della Quercia;* at the back, on the left, the Legend of Sant' Agostino Novello in three sections, an altar-piece by *Simone Martini* (? more probably of the *School of the Lorenzetti*). In the left transept, painted terracotta statue of San Niccolò da Tolentino, by *Giac. Cozzarelli*. In the second chapel to the left of the choir, Temptation of St. Anthony, by *Rutilio Manetti*. Also pictures by *Ventura Salimbeni* and others.

In the Via dei Tufi, which leads hence to the Porta Tufi (Pl. C, 8), is, on the right, the entrance to the *Botanic Garden* (adm. 10-12 and 2-6; fee 50 c.; visitors ring). — The *Cimitero della Misericordia*, 5 min. beyond the gate (to the left at the fork), contains among its monuments a good Pietà by Dupré and several statues by Sarrocchi, Pegni, Bianconi, and others; finest view in the morning and evening (fee 30-50 c.).

In returning, we follow the Via delle Cerchia (Pl. B, 7; No. 3 in which is the small *Palazzo Finetti*) to the W. of Sant' Agostino, and then the Via Baldassare Peruzzi, on the left side of which are the suppressed monastery (now a barrack) and church of —

Santa Maria del Carmine (Pl. A, 7), a handsome brick edifice, with campanile and cloisters, ascribed to *Baldassare Peruzzi*. On the right is the Cappella del Sacramento, with a Nativity of Mary and, above, God the Father, by *Sodoma*. 1st altar on the right, Assumption, by *Pietro Lorenzetti*, re-discovered at the restoration of the church in 1903-8; 2nd altar on the right, *Beccafumi*, St. Michael; 2nd altar on left, *Girolamo del Pacchia*, Ascension. In the beautiful sacristy is a statue of St. Sigismund by *Cozzarelli*.

Opposite is the *Palazzo Pollini* (Pl. B, 7), formerly *Celsi*, attributed to Peruzzi. — We now proceed straight on through the Via del Fosso di Sant' Ansano to the early-Renaissance church of **San Sebastiano** (Pl. B, 6), or *Chiesa degli Innocenti* (sacristan at No. 15 Via Franciosa), the exterior of which is quite unfinished. The charming interior, which is in the form of a Greek cross, was planned by *Girol. Ponsi* (1490?; comp. p. 25) and contains some pictures. — We may now either return by the steps on the right to the Piazza del Duomo, or proceed through the Via Vallepiatta (left) to the Fontebranda (pp. 29, 40).

Outside the *Porta San Marco* (Pl. A, 8) there is a fine view.

From the E. angle of the Piazza del Campo (p. 23) the Via Rinaldini leads to the ***Palazzo Piccolomini** (Pl. D, 5; now the seat of the municipal tax offices), one of the most imposing private edifices of the early-Renaissance style in Siena, erected for Nanni Piccolomini, father of Pius III. (p. 31), after 1469, probably from a design by *Bernardo Rossellino*. The principal façade with the arms of Pius II. and Pius III. and its tasteful decorations in wrought iron (horses' heads, etc.) looks towards the Via Ricasoli. The court-yard (spoiled by additions) contains graceful capitals by *Lor. di Mariano* (1509). Since 1859 the palace has been the repository of the *Municipal Archives* (director, Alessandro Lisini), one of the most important collections of the kind in Italy (adm. daily, except Sun., 10-3); entrance in the court on the left (third story).

Parchment Charters, 55,000 in number, the oldest dating from 736, and including the imperial charters from the time of Otho III. Some of these documents, as well as *Autographs* of celebrated men (Pius II., Leo X.) and *Miniatures* (including a beautiful Assumption, by *Nic. di Ser Sozzo Tegliacci*, of the 14th cent.), are exhibited under glass. The student of Sienese painting will be interested in the valuable collection of *Tavolette*, the oldest specimens (1257-1456) being covers of the Municipal Tax Registers, from the Biccherna (the office for the receipt and disbursement of revenues) and the Gabella (or tax-collector's office), with portraits of officials, scenes from sacred and profane history, etc. They include works by *Ambr. Lorenzetti*, *Giovanni di Paolo*, *Francesco di Giorgio*, *Matteo di Giovanni*, and *Sano di Pietro*. The collection has unfortunately been much reduced by sales to foreigners.

Opposite rises the recently restored **University** (Pl. D, 5; comp. p. 23), which has about 70 lecturers and 235 students. In the court is a war-monument in memory of 1848. In the corridor to the right is the sepulchral monument of the celebrated jurist *Niccolò Arringhieri* (1374), with a bas-relief on the sarcophagus representing the professor in the midst of his audience.

The graceful *Loggia del Papa* (Pl. D, 5), in the neighbouring Piazza Piccolomini, was erected in 1462 by *Antonio Federighi* by order of Pius II., and dedicated by the pope 'gentilibus suis'.

Adjacent is the church of San Martino (Pl. D, 6), dating from 1537; the façade by *Giov. Fontana* (1613).

Over the 2nd altar on the right, a Circumcision by *Guido Reni*. At the 3rd altar on the left are ornamental sculptures in marble by *Lorenzo di Mariano* (1522), and a Nativity of Christ by *Dom. Beccafumi*. The choir contains gilded wooden statues of the Madonna and four saints, by a follower of *Jacopo della Quercia*, behind the high-altar.

The Via Ricasoli (Pl. D, E, 5, 6) traverses the crest of the S.E. hill and leads to the Porta Pispini and the Porta Romana (14th cent.), the two S. E. gates. — Immediately to the right in this street is the *Fonte de Pantaneto*, dating from 1352, restored in 1867. — To the left, a little farther on, the Via di Follonica descends past the little church of *San Giovanni della Staffa* (Pl. D, 5; in the interior a terracotta statue of St. John the Baptist by Giac. Cozzarelli) to the *Fonte di Follonica* (Pl. E, 5), reconstructed in 1247

and charmingly situated in a garden far below. — After 5 min. more, beyond the church of *San Giorgio* (Pl. E, 6), the Via de' Pispini diverges to the left, in which we first reach the old convent-church of —

Santo Spirito (Pl. E, 6), on the left, with a dome dating from 1508, and a portal from 1519, the latter designed by *Baldassare Peruzzi.*

Interior. Above the entrance-door is a Crucifixion by *Sano di Pietro.* The 1st chapel on the right (Cappella degli Spagnuoli) contains, above a St. Rosa of Viterbo (p. 113), the following admirable paintings by *Sodoma* (1530): Madonna presenting the gown of the Order of the Dominicans to St. Alfonso, in the presence of SS. Rosalia and Lucia; to the right and left SS. Sebastian and Anthony the Abbot; at the top, St. James of Compostella (fresco). To the right is an Adoration of the Shepherds in terracotta by the Florentine *Fra Ambrogio della Robbia* (1504). — To the right and left in the 2nd chapel are wooden statues of SS. Catharine and Vincent Ferrer, both by *Giac. Cozzarelli.* — On the left wall in the 3rd chapel on the right is a Coronation of the Virgin by *Dom. Beccafumi.* — By the first altar to the left, Virgin between SS. Francis and Catharine, by *Matteo Balducci.* Over the 3rd altar to the left, Coronation of the Virgin by *Girol. del Pacchia,* an early work.

The beautiful Cloisters (sagrestano 20-30 c.) are unfortunately disfigured by modern additions; they contain a Crucifixion by *Fra Paolino* of Pistoia (1516).

The *Fonte dei Pispini* dates in its present form from 1534. On the neighbouring *Porta Pispini*, or *Porta San Viene*, is a damaged fresco (Nativity) by Sodoma (1531).

Opposite Santo Spirito we enter the Vicolo del Sasso, follow the Via dell' Oliviere and Via San Girolamo to the right, pass a column with the she-wolf, and reach *San Girólamo* (Pl. E, 7), belonging to a former nunnery (3rd altar to the left: Madonna with saints, by Matteo di Giovanni, framed in marble by Lorenzo di Mariano; in the cloisters behind the church a large fresco of the Assumption by Fungai). On the left we next reach the church of the —

Servi di Maria (Pl. E, 7), or *Santissima Concezione*, reconstructed from an older church in 1471-1522.

First altar to the right: Madonna, by the Florentine *Coppo di Marcovaldo* (1261). Fourth altar to the right: Massacre of the Innocents, by *Matteo di Giovanni* (1491); above, Adoration of the Shepherds, by *Taddeo di Bartolo* (?). In the right transept is the Vergine del Popolo, by *Lippo Memmi.* — The Coronation of the Virgin over the high-altar is the masterpiece of *Bern. Fungai* (1500). — The chapels to the right and left of the high-altar contain (restored) frescoes by *Ambr. Lorenzetti* (?): Massacre of the Innocents, Daughter of Herodias, Death of John the Baptist. By the 2nd altar to the left, Madonna del Belvedere by *Giacomo di Mino del Pellicciaio* (p. 29; 1363). — In the left transept is the 'Madonna del Manto' (1436), by *Giovanni di Paolo* (freely restored).

The piazza in front of the church commands a fine view. — The *Porta Romana* (Pl. E, 8) has a damaged fresco (Coronation of the Virgin), begun by Taddeo di Bartolo and finished by Sano di Pietro. — About $^1/_3$ M. beyond the gate is the church of *Madonna degli Angeli*, the choir of which contains a Madonna with saints, by Raffaello Carli (1502).

Opposite the N. side of the Palazzo Piccolomini (p. 35), beside the University (p. 35), begins the Via San Vigilio, leading to the church of the same name (Pl. D, 5), which is adorned with sculptures of the 18th century.

Farther on we pass the church of *Santa Maria di Provenzano* (Pl. D, 4; 1594), traverse several narrow streets, and reach the Piazza di San Francesco (Pl. D, E, 4), in which rise the convent-church of San Francesco and the Oratorio di San Bernardino. The N. side commands a fine view of the Osservanza monastery (p. 42) and of the Chianti mountains.

San Francesco (Pl. E, 4), a Gothic church without aisles (1250-1326), modernized after the fire of 1655, was restored in the original style in 1885-94. A new brick façade with a marble portal is under construction.

Interior (temporary entrance through the cloister on the right). The modern stained glass, including the choir-window (46ft. high), is mostly by *Zettler*, of Munich. Beside the holy-water basin is a statue of St. Francis, by *Ramo di Paganello* (1280). — The new high-altar is by *Gius. Partini* (1892). Adjoining it, on the wall to the left, are marble medallions of Silvio Piccolomini and Vittoria Forteguerri, the parents of Pius II. (p. 32). — In the 3rd and 1st chapels to the left of the choir are frescoes by *Ambr. Lorenzetti*, from the chapter-house of the convent: Innocent III. confirming the rules of the Order; Death of the martyred Franciscan monks at Ceuta in Morocco; Crucifixion, the last two probably studio-works. — In the 2nd chapel to the right of the choir: Tomb of Cristoforo Felici, by *Urbano da Cortona* (1486). — The new winged altar-piece in the 3rd chapel is by *Arturo Viligiardi*, that in the 2nd chapel (left) by *Meacci*. — The modern altar-piece in the Cappella del Santissimo Sacramento is by *Ces. Maccari;* the old graffiti on the floor are by *Marrina* (1504).

The church is adjoined by two fine early-Renaissance Cloisters, with remains of tombs of the nobles (14th cent.), which were destroyed by the fire of 1655. — To the left of the entrance to the seminary (formerly the convent) is a relief of the Madonna by a follower of *Ant. Federighi*. The chapel contains a Madonna and Child, by *Ambr. Lorenzetti* (high-altar), and a Madonna and saints, by *Barna* (left wall).

The **Oratorio di San Bernardino** (Pl. E, 4) possesses admirable *Pictures by *Sodoma* (1518-32) and others. Afternoon light best. The 'custode' lives at No. 6, adjoining on the right (fee 30-50 c.).

Lower Oratory: Scenes from the life of St. Bernardino of Siena (1380-1444), of the close of the 16th century. — Upper Oratory (much more important paintings): Events in the life of the Virgin (frescoes); on the left wall, opposite the entrance, *Girol. del Pacchia*, Nativity of the Virgin; *Sodoma*, Presentation in the Temple; *Dom. Beccafumi*, Marriage of the Virgin. On the altar-wall: *Girol. del Pacchia*, Annunciation; the altar-piece is by *Beccafumi* (1537). On the right wall: *Sodoma*, Visitation; *Beccafumi*, Death of the Virgin; *Sodoma*, Assumption. On the window-wall: *Sodoma*, Coronation of the Virgin. In the corners: **Sodoma*, SS. Anthony, Bernardino, Louis, and Francis. The admirable enrichments of the ceiling, the frieze, etc., executed by *Ventura di Ser Giuliano Turapilli* in 1496, are among the most tasteful of early-Renaissance works. In the vestibule is a relief of the Madonna, by *Giovanni di Agostino* (1341).

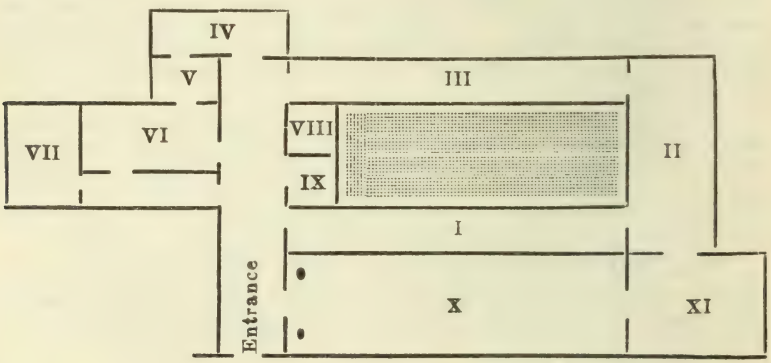
The Via dei Rossi leads back from the Piazza San Francesco to the Via Cavour (p. 26).

To the left of the Via Cavour diverges the Via delle Belle Arti (Pl. C, B, 4), which leads past the Accademia and the Library straight to the church of San Domenico (p. 40).

The **Accademia di Belle Arti** (Pl. C, 4) contains the *Pinacoteca, founded in 1816, a valuable collection of about 700 pictures, chiefly works of the older Sienese school, most of which were procured from suppressed monasteries and from the Palazzo Pubblico. The collection is chronologically arranged. The names of the artists are given on the frames. Keeper, Sig. Arnoldo Prunai. Adm. 9-3 daily, except on Sundays and holidays, 1 fr.; 10-2 on the first Sun. in each month, on Jan. 8th, Aug. 15th & 16th (see p. 23), Sept. 20th, and Nov. 2nd & 11th, free (bell below, to the right). Catalogue (1903) 1 fr.

At the entrance, Reliefs of little value. The first door on the right leads to the large Room X (see p. 39), the second to the —

I. Corridor (13-14th cent.): 1-15. Pictures of the 13th cent., still in the Byzantine style; 2. *Margheritone d'Arezzo*, St. Francis; 16. *Guido da Siena*, Madonna; 20, 22, 28, 35, 47. *Duccio di Buoninsegna*, Altar-pieces; 46. *Niccolò di Segna*, Crucifixion (1345); 51. *Lippo Memmi*, Madonna and four saints (school-piece); 583. *Duccio di Buoninsegna*, Madonna; 587. *Guido da Siena*, Madonna.



II. Corridor (14-15th cent.): 65. *Ambrogio Lorenzetti*, Madonna; 61, 80. *Pietro Lorenzetti*, Madonnas; 67. *Lippo Memmi*, SS. Michael, Jerome, and John the Baptist; 88. *Ambrogio Lorenzetti*, Annunciation (1344); *Bartolo di Fredi*, 100. Four scenes from the life of the Virgin, 104. The Magi; 107. *Taddeo Gaddi*, Madonna (1355); 119, 125. *Spinello Aretino*, Coronation and Death of the Virgin; 127, 128, 130-133, 134, 135. *Taddeo di Bartolo* (131. Annunciation).

III. Corridor (14-15th cent.): Pictures by *Giovanni di Paolo* (No. 173 dated 1453, No. 200 dated 1440). Also: 149-152. *Unknown Master*, Triumph of Death, Chastity, Love, and Fame (after Petrarch); 164. *Domenico di Bartolo*, Madonna with angelic musicians (1433); 203. *Pietro di Giovanni*, San Bernardino; 204, 210. *Vecchietta*, Saints and Scenes from the Passion, Madonna with saints.

Rooms IV (to the right) and V are devoted to the works of *Sano di Pietro* (1406-81), the 'Sienese Fra Angelico', chiefly large altar-pieces. Room IV: 246. Altar-piece of 1444; above the entrance to Room V: 241. Madonna and St. Calixtus; in Room V: 269. Coronation of the Virgin.

VI. Room (15-16th cent.): 272, 273. *Sano di Pietro;* 279. *Pietro di Domenico*, Adoration of the Shepherds, with SS. Galganus and Martin. Also works by *Matteo di Giovanni* (No. 286 dated 1470), *Neroccio di Bartolomeo* (No. 282, Madonna with SS. Michael and Bernardino, of 1476), *Francesco di Giorgio* (No. 288), and *Guidoccio Cozzarelli* (No. 296, St. Sebastian, dated 1495). The adjacent narrow passage leads to the right to Room VII, which contains paintings of the 13-16th cent., most of them damaged. — We now return, cross the entrance-passage diagonally, and enter the small —

VIII. Room (14-16th cent.): *Sodoma*, 326. Madonna, 327. Two guild-brothers adoring the Cross: *Girol. Genga*, 333. Ransoming of prisoners, 334. Flight of Æneas; *Sodoma*, *352. Scourging of Christ (remains of a fresco taken from San Francesco), 354. Judith, 357. St. Catharine, 360. Madonna, 361. Dead Christ supported by two angels. The elegant wooden pilasters by *Antonio Barili* in this and the following room should be observed; they were formerly in the Palazzo del Magnifico (p. 29).

IX. Room (15-16th cent.): 368. *Andrea di Niccolò*, Crucifixion, with saints (1502); 386. *Pinturicchio*, Holy Family. — From the entrance-passage we now enter, to the left, the —

X. Large Hall (15-16th cent.). On the upper part of the walls are six cartoons for the pavement of the cathedral, by *Beccafumi* (much damaged). To the right and left of the entrance, *Sodoma*, 401. Christ in Gethsemane, 413. Christ in Purgatory (frescoes from Santa Croce). To the right farther on: 410. *Girol. del Pacchia*, Annunciation and Visitation (after the picture by Albertinelli in the Uffizi); *413. *Sodoma*, Descent from the Cross; 414. *Girolamo di Benvenuto*, Madonna enthroned, with saints (1508), the Nativity in the lunette by *Matteo di Giovanni;* 420. *Beccafumi*, St. Catharine; 422. *Pacchiarotto*, Ascension. To the right and left of the exit: 434. *Benvenuto di Giovanni*, Ascension; 424. *Pacchiarotto*. Madonna with SS. Honuphrius and Bartholomew. On easels: 426. *Pacchiarotto*, Visitation, with SS. Michael and Francis; 427. *Beccafumi*, Christ in Purgatory. On the left wall: 423. *Beccafumi*, Downfall of the Angels; 428. *Franc. di Giorgio*, Crucifixion; 431. *Bern. Fungai*, Madonna and saints (1512); 432. *Matteo di Giovanni*, Madonna enthroned, with angels and saints; 436. *Benvenuto di Giovanni*, Madonna enthroned, with angels and saints (1475); *Francesco di Giorgio*, 437. Nativity, 440. Coronation of the Virgin; 441. *Fungai*, Assumption; 444. 447. *Bartolomeo Neroni (Il Riccio)*, Coronation of the Virgin, with predella

XI. Room (16-17th cent.). To the right: 451. *Fra Bartolomeo*, Mary Magdalene; 512. *Sodoma*, Nativity; 462. *Altdorfer*, Martyrdom of St. Quirinus; 463. *Bart. de Bruyn*, Portrait; 488. *Altdorfer*, Scene from the legend of St. Quirinus; 504. 489. *Amberger*, Charles V. (copies). On an easel, 495. *Pinturicchio*, Holy Family. 500. *Palma Vecchio*, Madonna; 501. In the style of *Albrecht Dürer*, Portrait; 528. *Domenichino*, Landscape; 537. *Lucas Cranach*, Lucretia; 544. *Paris Bordone*, Annunciation; 564. *Fra Bartolomeo*, St. Catharine.

The **Biblioteca Comunale** (Pl. C, 4), Via delle Belle Arti 9, containing 80,000 vols. and 5000 MSS., was founded in 1663 (open daily, 10-5; librarian, Dr. F. Donati). In the 17th cent. Siena possessed sixteen libraries, and since 1654 even one for women.

The chief objects of interest are: the Greek Gospels, formerly in the chapel of the imperial palace at Constantinople, of the 11th cent., originally bound in silk, with pictures in enamel mounted at a later period in silver-gilt; Treatise on architecture by *Francesco di Giorgio*, with sketches and drawings by the author; Sketch-books of *Baldassare Peruzzi* and *Giuliano da Sangallo;* letters of St. Catharine.

Beyond the library, to the left, we descend the street known as the 'Costa Sant' Antonio', and enter the first side-street to the right, which leads straight to the upper entrance of the **House of St. Catharine** (Pl. B, 4): 'Sponsæ Christi Katherine domus'. Visitors ring at the door to the left ($^1/_2$ fr.). St. Catharine of Siena (1347-80), the daughter of a dyer named Benincasa, took the veil at the age of eight, and having become celebrated for visions, she prevailed on Pope Gregory XI. to retransfer the papal throne from Avignon to Rome (1377). She was canonised in 1461. The best-known vision is that of her betrothal to the Infant Christ, a favourite theme with painters. Her festival is on 29th April.

The different rooms in the building have been converted into small chapels or oratories, which belong to the *Confraternità di Santa Caterina.* Above the altar in one of the Upper Oratories, once a kitchen, is a portrait of the saint, by *Bern. Fungai;* the other pictures are by *Ventura Salimbeni* and *Fr. Vanni.* Attention should also be paid to the beautiful ceiling and the pilasters in the early-Renaissance style (the pavement of glazed tiles is now covered). — The pretty little Court is attributed to *Bald. Peruzzi.* — The Oratorio del Crocifisso contains the wonder-working Crucifixion (covered), a painting (by *Giunta Pisano*?) from which St. Catharine, according to the legend, received the stigmata at Pisa in 1375. — Below is the Church (key kept by another custodian), containing *Frescoes by *Girol. del Pacchia:* St. Catharine healing Matteo di Cenni of the plague; St. Catharine rescuing Dominicans from murderers; The dead body of St. Agnes of Montepulciano stretching out her foot to be kissed by St. Catharine. The fourth picture, representing the saint being attacked by Florentine soldiers, is by *Ventura Salimbeni* (1604). Over the altar, fine wooden statue of St. Catharine by *Neroccio di Bartolomeo* (1465); above, Angel by *Sodoma.*

On leaving the church we come to the Via Benincasa (formerly *Via dei Tintori;* Pl. B, C, 5), which is still inhabited, as in ancient days, by dyers and fullers. The two loggias here and the bust of St. Catharine by Giac. Cozzarelli, over the house-door on the left, should be noticed. — Not far off, near the town-gate, is the fountain of **Fontebranda** (Pl. B, 5), situated at the base of the hill of San Domenico (which may be ascended by a steep path behind the fountain). The Fontebranda was mentioned as early as 1081, and in 1242 was covered with a Gothic colonnade of three arches.

The church of **San Domenico** (Pl. B, 4, 5; 1293-1391), in the Piazza Mazzini, on which the Via delle Belle Arti debouches (p. 38), is a rough brick edifice in the Gothic style and resembling a castle. Its massive substructures, resting on the slope of the hill, are now used as a cavalry barrack. The embattled campanile dates from 1340.

The Interior is destitute of aisles and has a transept and open roof. Immediately to the right of the entrance is the Cappella delle Volte (closed), containing an altar-piece of St. Catharine (the only authentic portrait of her) by *Andrea Vanni.* — Farther on, to the right: Tomb of the mathematician Gius. Pianigiani (d. 1850), by *Becheroni.* — Third altar: St. Peter the Martyr, by *Arcangelo Salimbeni* (1579). — The adjacent Chapel of St. Catharine contains the head of the saint preserved in a shrine, by *Giov. di Stefano* (1466), and is adorned with admirable *Frescoes by *Sodoma* (1525; best light about midday; fee 20-30 c.). On the wall

near the altar, (l.) St. Catharine in ecstasy, supported by two sisters (the so-called 'Svenimento', or swoon), and (r.) an angel bringing her the host; on the wall to the left, The prayer of the saint saving the soul of a decapitated culprit; to the right, Healing of the possessed, by *Francesco Vanni* (1593). The two saints on the right and left of the entrance are by the same master, while the grotesques on the entrance-arch and the pilasters, together with the charming putti, are the work of *Sodoma*. The pavement of the chapel is richly decorated with graffito representations on marble. — Last altar to the right: Nativity of Christ by *Franc. di Giorgio*, executed under the influence of Luca Signorelli; the lunette is probably by *Matteo di Giovanni*, with accessories by *Bern. Fungai*.

Choir. The beautiful marble *Ciborium at the high-altar, with the graceful figures of two light-bearing angels, is the work of the Florentine *Benedetto da Maiano*. A beautiful view of the lofty and imposing cathedral may be obtained from the window at the back of the high-altar. — The 2nd Chapel to the left of the high-altar contains, to the right: SS. Barbara, Mary Magdalene, and Catharine, by *Matteo di Giovanni* (1479); in the lunette, an Adoration of the Magi, by the same; to the left, Madonna with saints, by *Benvenuto di Giovanni* (1483). 3rd Chapel, Madonna, with John the Baptist and St. Jerome, by *Matteo di Giovanni*. — The 2nd Chapel to the right of the high-altar formerly belonged to the 'German Nation' of the Sienese university and contains numerous tombstones of German students of the 16th and 17th cent., adorned with coats of arms.

The pretty Viale Curtatone (Pl. B, 4, 3) leads to the N. from the Piazza Mazzini to the **Lizza** (Pl. B, 3), a promenade much frequented on Sun. and Thurs., which was laid out in 1779 near a riding-school. It contains a *Monument of Garibaldi*, by Raff. Romanelli (1896), and commands good views of San Domenico and the cathedral. These walks extend as far as the former *Forte Santa Bárbera* (Pl. A, 3), built by Duke Cosimo I. in 1560, and are continued along the ramparts (fine view).

The short Via dei Gazzani leads from the N.E. corner of the Lizza to the Via di Camollia (Pl. C, B, 2, 1), the N. continuation of the Via Cavour (p. 26). The Via di Campansi, opposite, leads to the old *Convento di Campansi* (Pl. C, 2; No. 8). The monastery, now a poorhouse *(Ricovero di Mendicità)*, is adorned with frescoes by Sano di Pietro (Annunciation), Benvenuto di Giovanni (Noli me tangere), Matteo Balducci (Assumption; in the cloisters), and Beccafumi (Madonna). Handsome baroque church of 1681.

We follow the Via di Camollia for some minutes more; nearly opposite a small piazza we turn to the left under an archway and, descending the Via Fontegiusta, arrive at the little church of —

Fontegiusta (Pl. B, 2; adm. $^1/_2$ fr.; ring the bell in the corner to the right), built by *Francesco Fedeli* of Como in the early Renaissance style in 1484. Above the entrance (outside) is a small relief of the Madonna by *Neroccio di Bartolomeo* (1489). The vaulting, borne by four marble columns, dates from 1482; the N. portal from 1489. The *High Altar by *Lorenzo di Mariano* (1509-19) is one of the finest Renaissance sculptures of its kind. The bronze holy-water basin is by *Giov. delle Bombarde* (1430).

The 1st altar to the right has a Coronation of the Virgin by *Bern. Fungai;* the 1st to the left a fine Fresco (freely restored) by *B. Peruzzi*, the Sibyl announcing to Augustus the Nativity of Christ (ca. 1528). Over the entrance are a sword, helmet, shield, and some bones of a whale, said to have been presented by Columbus.

Farther on in the Via di Camollia, to the right, No. 48, opposite the small Templar church of *San Pietro alla Magione*, (Pl. B, 1; fine early-Renaissance façade), is the modest *House of Baldassare Peruzzi* (p. 25), indicated by an inscription.

A pleasant Walk (good views) may be taken by a road skirting the town walls to the right, outside the *Porta Camollia* (Pl. B, 1), a gate dating from 1604 and bearing the inscription: *Cor magis tibi Sena pandit.* On a height opposite, beyond the railway station, lies the monastery of Osservanza (see below). To the right in the valley below, a little short of the *Porta Ovile* (Pl. D, 3), is the picturesque *Fonte Ovile* (Pl. E, 3), in the Gothic style. In about $^3/_4$ hr. we reach the Porta Pispini (comp. Pl. F, 6; p. 36).

About $^1/_4$ M. beyond the Porta Camollia we reach the outer gate *(Antiporto)* of 1675; to the left, a little short of it, near the Piazza d'Armi (Pl. A, 1), is a column commemorating the meeting of the Emp. Frederick III. with Queen Eleanor of Portugal (comp. p. 28). About $^1/_2$ M. farther on (omn. from the Piazza Tolomei every hr.) stands the Palazzo Turchi, generally known as the *Pal. dei Diavoli*, a fine brick building, with a chapel, 'a jewel of the early-Renaissance' (Burckhardt), by *Ant. Federighi* (1460), containing a beautiful terracotta altar by *Fr. di Giorgio.* Near by is the *Eden Restaurant* (frequented in summer).

Excursions (carr. tariff see p. 22). To the N.E. of the Porta Ovile is situated the Franciscan **Convento dell' Osservanza** (1053 ft.; 2 M. by road). The footpath ($^1/_2$ hr.) keeps to the left at the fork immediately before reaching the railway to Chiusi, passes under the line, and ascends straight on. The monastery-church, founded by San Bernardino in 1423 and enlarged by *Giac. Cozzarelli* in 1485, is a noteworthy early-Renaissance work; its arches and vaults are adorned with terracotta reliefs by *Francesco di Giorgio.* At the 2nd altar on the left is a fine Coronation of the Virgin, by *Andrea della Robbia.* On the 1st and 3rd altars on the left are good examples of *Sano di Pietro;* the predella of the 4th altar is also by him, the main painting by *Taddeo di Bartolo.* Beneath the high-altar is preserved the silver reliquary of San Bernardino, by *Francesco d'Antonio* (1460). In the choir, SS. Bernardino and Elizabeth of Portugal, by *Pietro di Giovanni* (1439). In the sacristy, an excellent terracotta group (Pietà) by *Giac. Cozzarelli* and the tomb of Pandolfo Petrucci (d. 1512; p. 24). Beneath the church is a crypt with the cell of San Bernardino and a fresco of the Last Judgment ascribed to *Signorelli.*

Farther to the N.E., $4^1/_2$ M. from the Porta Ovile, lies the **Certosa di Pontignano,** which was founded in 1343, fortified in 1383, and secularized in 1810. The church was modernized in the 17th century. View from beside the Parocchia.

SIENA
Basse
Le Volte
Alte
Sovicille
Rosia
Torri
Isola
Ponte
a Tressa
Monteroni
d'Arbia
S.Colomba
Cannuceti
Costalpino
Colletinaio
Montecchio
Vitaccio
Lecceto
Montalbuccio
Belcaro
Costalpino
Pian d'Arbia
Piano del Lago
Piano di Pilli
Piano della Lupa
Piano di Padule
Colle di Val d'Elsa
Castelnuovo
Montepulciano, Chiusi
Massa Marittima
Murlo
Montalcino

Santa Colomba lies 7 M. to the W. of the Porta Camollia. Passing the Palazzo dei Diavoli (p. 42), we follow the highroad for 2½ M. and then diverge to the left by the road descending between two cypresses into the valley. This road leads past the *Piano del Lago*, a dried-up lake, probably formed by a subsidence of the soil, and brings us to the villa **Santa Colomba,** formerly the property of the Collegio Tolomei (p. 34), with a handsome spiral staircase attributed to *Bald. Peruzzi* (?), and a fine view from the balcony. — This road goes on through beautiful woods to **Celsa** (3¾ M. from Santa Colomba), a castellated villa, designed by *Bald. Peruzzi*, where Mino Celsi, a defender of the doctrines of Luther, lived at the beginning of the 16th century. View from the highest story (refreshments sold by the fattore of the villa). — About 2¼ M. beyond Celsa (11 M. from Siena, a drive of 2 hrs.) is **Marmoraia,** where in 1187 peace was concluded between the Republic of Siena and Bishop Hugo of Volterra. The piazza in front of the church affords a fine view of the Elsa valley and Colle di Val d'Elsa, with San Gimignano beyond and Volterra in the distance (N.W.). — The *Poggio degli Alberelli* (2075 ft.), from the top of which the sea and the Apuan Alps are visible, may be ascended from Marmoraia in ½ hour.

The **Abbazia di Sant' Eugenio,** 2 M. to the S.W. of the Porta San Marco, commonly known as *Il Monistero*, is an ancient Benedictine monastery said to have been founded by Warnfried, a Longobard, in 730, fortified in 1553 by Pietro Strozzi, and secularized in the 18th century. The buildings are thoroughly modernized. The church contains several pictures (some of which have been ruined by restoration) by Duccio, Ambr. Lorenzetti, Taddeo di Bartolo, Francesco di Giorgio, Matteo di Giovanni, and others. View from the garden. The return should be made through the Porta Fontebranda by following for about 7 min. the road diverging to the left (N.) at the Trattoria La Colonna and then turning to the right (N.E.).

The highroad next leads to the *Osteria delle Volte*, about 5 M. beyond the Porta San Marco, whence a road diverges to the right to the (1¼ M.) ancient church of *San Giovanni di Ponte allo Spino*, dating from the first half of the 11th cent., and to (3½ M.; 8½ M. from Siena, a drive of 1½ hr.) **Cetinale,** a villa erected in 1680 by Flavio Chigi, a nephew of Pope Alexander VII., from designs by *Carlo Fontana.* With the villa is connected the 'Thebais' park, embellished with baroque sculptures and chapels and containing fine old timber. View from the hill ('Romitorio') above the villa. Permessi in the Palazzo Chigi at Siena (p. 33).

About 4½ M. beyond the Osteria delle Volte is *Rosia* (672 ft.), the church of which contains a font of 1332. We may then proceed to (2 M.; 10 M. direct from Siena, a drive of 1½ hr.) *Torri* or *Santa Mustiola a Torri in Val di Merse*, an old monastery belonging to the Vallombrosians, possessing a church, consecrated in 1189, and a fine Romanesque cloister, now used as farm-buildings.

About 8½ M. to the S.W. of Rosia (along the road to Massa Maritima, and then to the left; 18½ M. from Siena, a drive of 3 hrs.) lie the ruins of the Cistercian monastery of **San Galgano,** founded in 1201 by Ildebrando Pannocchieschi, Bishop of Volterra. The Gothic *Church, a building of travertine and brick, erected in 1240-68, is imposing even in its ruins. The only relics of the original architecture in the secular buildings, now used as a farm, consist of a few windows. The monks were distributed among other monasteries in 1652, and in 1781 the church, which had been injured by lightning, was closed.

Belcaro, 3 M. to the S.W. of the Porta Fontebranda, is reached by carriage in ¾ hr. About ¾ M. outside the gate we reach the road leading to the S. to the Abbazia di Sant' Eugenio (see above). We follow it for ¼ M., and then, just short of the Trattoria La Colonna, cross the bridge to the right. The château of **Belcaro** commands a splendid view of Siena and its environs. It was begun by *Bald. Peruzzi* for the Tu-

ramini family on the site of a mediæval castle, and was modernized in the 19th century. On the groundfloor is a ceiling-painting by *Peruzzi:* Judgment of Paris. The frescoes in the chapel, by the same master, have been sadly injured by restoration. Visitors are admitted in the afternoon only.

Attractive drives may be taken also to *San Gimignano* (p. 18), or to *Monte Oliveto Maggiore* (see below; viâ Buonconvento, see p. 43), each about 22 M. from Siena (3 hrs.' drive). — Other drives and motor-excursions, see p. 22.

6. From Siena to Chiusi.

54½ M. Railway in 2¾-4 hrs. (fares 10 fr. 25, 7 fr. 15, 4 fr. 60 c.); express train in 2¼ hrs. (fares 11 fr. 25, 7 fr. 90 c.).

Siena (p. 21) is a terminal station. The train returns part of the way to Empoli and then diverges towards the S. E. We traverse the hills which form the watershed between the *Ombrone* and the valley of the *Chiana.* — 5½ M. *Arbia.*

About 2 M. to the N.E. lies *Sant' Ansano a Dófana*, the parish-church of which contains a Madonna and saints by Pietro Lorenzetti (1328) and a Madonna by Bald. Peruzzi, to whom also is due the brick erection of the Martirio di Sant' Ansano (key at the parsonage). A pyramid surrounded by cypresses on the opposite (E.) ridge of hills marks the site of the castle of Monte Aperto, whence Farinata degli Uberti (p. 24) started for the battle of 1260. Carr. from Siena (6 M.), see p. 22.

10 M. *Castelnuovo Berardenga*, in a bleak district of barren clay-hills, deeply furrowed by rain-courses.

19½ M. **Asciano**; the pleasant little town (656 ft.; *Alb. del Sole*, R. 1½ fr.; 3620 inhab.), 2 M. to the right of the station, possesses fortifications constructed by the Sienese in 1351, a handsome fountain on the piazza, and several old churches. The church of *San Francesco* contains a tasteful holy-water basin, a painted terracotta altar-piece with SS. Raphael and Christopher, of the school of the Robbia, and a Madonna by Lippo Memmi. In the *Collegiata* are a Birth of the Virgin by Sassetta, an Assumption by Giovanni di Paolo, with wings by Matteo di Giovanni, and frescoes by Taddeo di Bartolo. In *San Sebastiano* is a fresco by Benvenuto di Giovanni. The altar-piece of *Sant'Agostino* is by Domenico di Bartolo (1437).

Asciano is a convenient starting-point for a visit to the famous, but now suppressed, Benedictine convent of ***Monte Oliveto Maggiore** (6 M.; carriages at the station, at Bucciarelli's or the Alb. del Sole, 8-10 fr. there and back with one horse; a drive of 2 hrs. by the highroad, or 1½ hr. by the picturesque direct route, suitable for light vehicles only). Direct route from Siena, see p. 22.

Visitors who desire to spend the night at the convent must apply beforehand to the 'Ispettore' of the Accademia di Belle Arti at Siena (p. 38), from whom they receive a 'permesso' to present to the 'Sopraintendente alla custodia del già Arcicenobio di Monte Oliveto Maggiore'. Those who have not time to send this two days in advance should provide themselves with provisions for one day. Only artists and scholars are allowed to stay more than two days at the convent (pens. 5 fr.).

The convent, founded in 1320 by Bernardo Tolomei of Siena and afterwards greatly enriched by donations, still affords an excellent idea of a great establishment of the kind. The monks must have been wonderfully energetic to have been able to transform the sterile chalk-soil here into a smiling oasis. Æneas Sylvius Piccolomini (Pius II.; p. 32) gives an interesting description of the monastery in his 'Commentaria'.

Over the entrance are glazed terracotta groups of the Madonna crowned by angels and St. Benedict in the act of blessing.

The walls of the large Monastery Court are adorned with celebrated *Frescoes by *Luca Signorelli* (1497-98) and *Sodoma* (1505), representing scenes from the legend of St. Benedict, explained by inscriptions beneath the paintings. The order of the pictures does not correspond with the date of their execution. The series begins with the first picture on the wall adjoining the entrance to the church, representing St. Benedict's departure from home, by *Sodoma*. The earliest part of the series are the eight frescoes by *Signorelli*, on the wall to the left of the entrance: Totila kneeling to the saint; Soldier in disguise, attempting to deceive the saint; Temptation of the fasting monk; Punishment of two monks addicted to dainties; Resuscitation of a dead man whom Satan has thrown from a wall; Exorcism of Satan; Overthrow of the idol; Punishment of Florentius. — The 'Sending Forth of Missionaries', on the left of the corner to the right, is by *Riccio*, a pupil of Sodoma, but all the other pictures are by *Sodoma*, whose sense of beauty is everywhere apparent, though he is doubtless far inferior to Signorelli in depth and excellence of conception and execution. In the first pictures by Sodoma we can trace a resemblance to the frescoes of Pinturicchio in the Cathedral library at Siena, and in the others, features that recall Leonardo da Vinci. — The Church, which was modernized in 1772, contains little to detain us beyond the handsome choir-stalls and reading desk, in inlaid work, by *Fra Giov. da Verona* (1503). The marble statue of the Virgin in the vestibule is also by Giov. da Verona. — In the Libreria are a door and a cabinet, beautifully inlaid by the same master (1502). — The Chapter House and some of the other rooms contain frescoes by *Antonio da Bologna* and by *Novello* of Naples.

The extensive stables (much altered) at the back of the monastery contained different sections bearing tablets with the names of the chief towns of Italy.

The Emperor Henry VII. died in 1313 at *Buonconvento* (Alb. Cavallo Inglese, R. 1½ fr., unpretending), 4½ M. to the S.W., on the *Arbia*. The churches contain a few ancient pictures of the Sienese School.

From Asciano to Grosseto, 59½ M., branch-line in 3-4½ hrs. (fares 11 fr. 15, 7 fr. 80, 5 fr. 5 c.). — 7½ M. *San Giovanni d'Asso* (tolerable inn). The Canonica contains six small and ancient paintings of the Sienese School. Mte. Oliveto (p. 44) is reached hence on foot in 1½ hr. or (better) by carriage. — 13 M. *Torrenieri* (804 ft.), on the old road from Siena and Buonconvento (see above), viâ San Quirico d'Orcia (p. 46), Radicofani (p. 99), Acquapendente (p. 104), and Bolsena (p. 105), to Rome.

[About 5½ M. to the S.W. of Torrenieri (omnibus twice daily in 1½ hr., fare 1½ fr.) lies **Montalcino** (1676 ft.; *Albergo del Giglio*, R. 1¼ fr., clean; carr. from Siena, see p. 22), a town (4872 inhab.) which early in the middle ages belonged to the abbey of Sant' Antimo (see below), and afterwards to Siena. In the *Palazzo Municipale* is the Cappella delle Carceri, which contains a small collection of pictures from suppressed monasteries, including a Descent from the Cross (1382) and a Coronation of the Virgin (1388) by Bartolo di Fredi. The *Cathedral* was begun in 1818. The *Franciscan Monastery* is now a hospital. Over the chief entrance of the church belonging to it is a group of the Madonna, John the Baptist, St. Peter, and St. Sebastian, of the school of Della Robbia (1507). A room adjoining the sacristy is adorned with frescoes of the latter part of the 15th cent., and the monastery-court contains others dating from 1438. Fine view from the modern church of

the *Madonna*, on the E. side of the town. — The railway-station of Monte Amiata (see below) lies about 8 M. to the S.E. of Montalcino. To the N. (1/4 M.) of *Castelnuovo dell' Abbate*, within about 2 1/2 M. of Monte Amiata, is *Sant' Antimo*, which was an independent abbey down to the 13th century. The handsome church was built of white alabaster and travertine in the 11th cent., and its rich portal dates from 1292. Carr. from Siena, see p. 22.

About 4 1/2 M. to the S.E. of Torrenieri (steep ascent; diligence twice daily in 1 1/4 hr., fare 1 1/2 fr.) lies **San Quirico d'Orcia** (1391 ft.; *Alb. Tre Mori*, plain), a place with 1377 inhab., which was the residence of an imperial governor during the Hohenstaufen régime and was fortified by Siena in 1472. The handsome *Collegiate Church*, in an elegant Transition style, was founded in the 8th cent., but the present building dates from the 12th. Of the ornate portals the oldest is on the W. front; another, on the right transept, bears the date 1298; a third, specially fine, on the right aisle, is supported by two giants. The interior was disfigured in the 17th cent.; choir-stalls of the 16th century. The adjacent *Misericordia* church contains a high-altar-piece by Sodoma. The Romanesque church of *Santa Maria Assunta*, at the other end of the main street, the *Palazzo Chigi*, erected in 1685-87, and the *Orti Leonini*, an old park, now neglected, deserve a visit (keys of the two last at the Fattoria Chigi). — From San Quirico to Pienza (p. 49) 4 1/2 M.; diligence once daily in 2, returning in 1 hr.; fare 50 c.]

20 1/2 M. (from Asciano) *Monte Amiata* is the starting-point for a visit to the mountain of that name, the highest in S.Tuscany. — [By omnibus (1 1/2 fr.) in 2 3/4 hrs. to (11 M.) *Castel del Piano* (2074 ft.; Locanda Amiatina, mediocre), where a guide may be obtained at the Municipio; thence on horseback in 3 3/4 hrs., or on foot in 4 1/2 hrs., to the summit of the ***Monte Amiata** (5688 ft.), on which a cross was set up in 1907. The extensive view embraces the whole country between the Tyrrhenian Sea, the Apennines, and the Ciminian Forest (on the S.; p. 115). The dome-shaped mountain is an extinct volcano, which as late as the tertiary epoch was still surrounded by the sea. It is of trachyte formation, and not far off (at *Radicofani*, p. 99) imposing masses of basaltic rock also occur. Cinnabar and quicksilver, both volcanic products, are worked in the neighbourhood and are still deposited in the numerous sulphur-springs. — A pleasant return-route leads through wood to (2 hrs.) *Vivo* (2717 ft.), a suppressed Camaldulensian monastery, now the property of Count Cervini. Hence to stat. Monte Amiata 11 M., or to Torrenieri 17 M. The latter road leads viâ *Castiglione d'Orcia*, the hot *Baths of Vignoni*, now neglected, and San Quirico d'Orcia (see above). — Ascent of the Monte Amiata from Abbadia San Salvatore, see p. 99.] — The road from Monte Amiata station to Castel del Piano continues towards the S. past (1 1/4 M.) *Arcidosso* (2168 ft.) to (5 1/2 M.) *Santa Fiora* (2253 ft.), prettily situated at the S.W. foot of Monte Amiata, with a church containing an altar-piece by Andrea della Robbia (Madonna della Cintola).

27 1/2 M. (from Asciano) *Sant' Angelo Cinigiano.* The train follows the right bank of the *Orcia*, the S. affluent of the Ombrone, and crosses the latter. — 31 1/2 M. *Monte Antico.* At (36 1/2 M.) *Paganico* the train quits the Ombrone. — 41 1/2 M. *Roccastrada;* the village, on a trachyte hill (1565 ft.), lies 5 M. to the N. — 47 M. *Sticciano.* — 52 M. *Montepescali*, on the Maremme Railway (p. 4).

24 M. *Rapolano.* The village, to the right, possesses baths. The country becomes more attractive. — 31 M. *Lucignano;* the mediæval village lies on the hill (1935 ft.), 3 M. to the N.E. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana* (p. 56). To the left, in the distance, the chain of the Apennines.

35 M. *Sinalunga;* on the hill to the right the village, where Garibaldi was captured while on the point of marching to Rome, 24th Sept., 1867.

38½ M. *Torrita.* Montepulciano becomes visible to the right.

43½ M. *Montepulciano* (850 ft.) Near the station is a sugar-refinery.

Montepulciano. — The *Station* is 6 M. from the town (omnibus in 1¾ hr., fare 1½ fr., trunk 50 c.). — Albergo il Marzocco (Pl. a; D, 2), Via Garibaldi, R. 1½-2 fr., very fair; the view from the back-rooms extends to Lake Trasimeno. — *Caffè Poliziano,* Via Cavour 2. — The aromatic and mild red wine of Montepulciano is justly celebrated. '*Vino santo*' is a sweet white wine (2 fr. per bottle).

Montepulciano (1984 ft.), a picturesque town with 6288 inhab., surrounded by mediæval walls, and commanding fine views, lies conspicuously on a height belonging to the Monte Cetona range (p. 49). It was the birthplace of the scholar and poet *Angelo Ambrogini* (1454-94), surnamed *Politianus* after his native place ('Respublica Politiana'), the friend of Lorenzo il Magnifico and preceptor of his children. Cardinal *Roberto Bellarmin* (1542-1621), the strenuous opponent of the Reformation, was also born here. The situation as well as the monuments of the place repay a visit. The sights may be inspected in 4-5 hours.

Not far from the N. town-gate (Pl. D, 2), at the beginning of the main street, the *Via Garibaldi*, where the omnibus stops, is a column bearing a heraldic lion (Marzocco). No. 32, on the left, is the *Palazzo Tarugi*, built by Vignola. Opposite, Nos. 35-37, *Palazzo Avignonesi*, also ascribed to Vignola. Then, also on the right, No. 29, the *Palazzo Buccelli*, with Etruscan urn-reliefs and inscriptions built into the walls, and *Sant' Agostino* (Pl. C, 2), distinguished by a fine Renaissance façade due to Michelozzo (finished in 1509), with curious touches of Gothic. In the tympanum above the main portal is a relief of the Madonna with John the Baptist and St. Augustine. — The street now assumes the name *Via Cavour*. On the right is the *Mercato* (market-hall; Pl. C, 3), by Vignola. A little to the N. is the church of *Santa Lucia*, with a Madonna by Luca Signorelli. To the S. of the Mercato are the *Palazzo Angioletti*, with a receding façade, and the round *Chiesa del Gesù*, with florid baroque ornamentation (1714) and an unfinished façade. — The continuation of the street is called *Via Poliziano;* on the left, No. 1 (Pl. C. 5), is the house in which *Angelo Poliziano* was born, a brick building of the 14th. cent., with several antique inscriptions.

We next reach the Piazzetta di Santa Maria, with the small church of *Santa Maria* (Pl. B, 5; handsome portal of the 13th cent.), which commands an admirable view. — The Via Fiorenzuola ascends hence to the Piazza Vittorio Emanuele (Pl. C, 4; formerly *Piazza Grande*), in which rises the cathedral and several sumptu-

ous mansions. To the N. is the *Palazzo Nobile*, by Fr. da Sangallo (?; at the side is a fine fountain of 1520), and adjoining on the right is the *Palazzo Contucci*, formerly *del Monte*, begun by Ant. da Sangallo the Elder but finished by Peruzzi. In the centre of the piazza stands a *Memorial Fountain*, with bronze medallions of Victor Emmanuel I., Cavour, Garibaldi, and Mazzini (1894).

The **Palazzo Comunale** (Pl. B, 4; 14th cent.) contains a small picture-gallery. Fine view from the tower.

Picture Gallery (Pinacoteca) on the first floor: *Matteo da Siena* (?), Madonna; *Seb. del Piombo* (?), Pope Paul III. (or more probably Rob. Bellarmin); *Pacchiarotto*, Madonna; *Umbrian School* (ascribed to Raphael), Fine portrait of a lady (retouched); *Spinello Aretino*, Coronation of the Virgin. Also four fine altar-pieces of the school of the *Robbia*. — On the second floor are the municipal library and the archives.

On the S. is the **Cathedral** (Pl. B, C, 4), built by *Bart. Ammanati* (1570) and *Ippolito Scalza* (1680) and restored in 1888 (façade unfinished).

In the Interior, over the high-altar, are the Death, Assumption, and Coronation of the Madonna by *Taddeo di Bartolo*. The church was once adorned with an imposing monument to Bartolomeo Aragazzi, secretary of Pope Martin V., erected in 1427-36 by the famous architect *Michelozzo*. It was taken down, however, during the 18th century, when several parts of it were lost. Among those preserved are: to the left of the principal entrance, the recumbent statue of the deceased (or of his father); by the two first pillars, two allegorical reliefs; in the right transept, Christ bestowing a blessing; by the high-altar, marble group of cherubs with garlands, forming the base of the monument. A sketch in the sacristy shows the original form of the monument.

From the Piazza Vittorio Emanuele the Via Ricci (on the right the *Palazzo Bombagli*, a Gothic brick building, now an assize-court) descends towards the N. to the *Oratorio della Misericordia* (Pl. C, 3). The little piazza round the corner to the N.W. commands a fine view. — We proceed through the Via Mazzini to the market-hall (p. 47) and then descend to the left by the Via Aurelio Saffi, the Via Piana, and the Vicolo del Giardino, and through the W. town-gate, in 10 min. to the —

***Madonna di San Biagio** (Pl. A, 5; 1620 ft.), in the valley. This church was designed by *Antonio da Sangallo the Elder* and built in 1518-37 on the site of an old church of St. Blasius. It consists of an imposing central edifice, showing the influence of Bramante's design for St. Peters's (p. 362). The towers are detached from the church, the unfinished S. tower not rising higher than the first story. The marble decoration of the high-altar, by *Giovanozzo* and *Lisandro Albertini*, dates from 1584.

In the square beside the church is *Sangallo's House* (1518), with a loggia of two stories. To the left of the church a pleasant level road leads to the E. round the hill on which the town stands to the little public park (Pl. D, 2) near the N. town-gate (p. 47).

From Montepulciano to Pienza (Map, p. 47), about 8½ M. by the high-road (comp. Pl. A, 6), diligence once daily in 2½ hrs., fare 1½ fr.

eograph Anstalt von Wagner & Debes, Leipzig

(one-horse carr. there and back 8-10, two-horse 20 fr.). One-horse carr. as far as San Quirico d' Orcia (p. 46) 15 fr.

Pienza (1610 ft.; *Locanda Letizia*, R. 1-2 fr., tolerable), a small town with 2730 inhab., was originally called *Corsignano*, but subsequently named the 'town of Pius' after *Pius II.* (Æneas Sylvius Piccolomini, p. 32), who was born here in 1405, and adorned the town with very handsome buildings, chiefly designed by *Bernardo Rossellino*, the most famous Florentine architect of the period. As all these buildings were erected in the astonishingly short period of three years (1459-1462) and are situated in the same piazza (del Duomo), they afford a more compact survey of early-Renaissance architecture than is to be obtained in most Italian towns. The chief edifices are the *Cathedral* (see below); to the left of it the *Episcopio* or episcopal palace; opposite the cathedral the *Palazzo Pubblico*, with a colonnade; to the right the finest of all, the *Palazzo Piccolomini*, which like the Palazzo Rucellai at Florence exhibits the rustica style in combination with pilasters (handsome court and colonnade and interesting traces of old frescoes); in front of the palace is a charming *Fountain* of 1462. — The right transept of the Cathedral (recently restored) contains a Madonna with four saints by Matteo di Giovanni of Siena; the choir-stalls, carved in the Gothic style, date from 1462; in the chapel to the left of the high-altar is an Assumption of the Virgin by Vecchietta; in the left transept a Madonna and four saints by Sano di Pietro. The font is a Renaissance work. The sixteen choir-books are adorned with miniatures. — The Museum, adjoining the cathedral, contains ecclesiastical vestments, including those of Pius II. and Alexander Piccolomini, one of which is of Flemish, the other of Italian workmanship; a large Madonna by Bartolo di Fredi (1361); the mitre of Pius II., adorned with pearls and enamelling; old tapestry (including some German and Flemish pieces of the 14-15th cent.); crucifix, richly carved; silver-gilt crozier with niello decoration; a Pax vobiscum; a silver censer in the Gothic style. — A walk round the town-wall takes 12 minutes. — The church of *Sant' Anna in Camprena*, $3^3/_4$ M. from Pienza, contains neglected frescoes by Sodoma (1503).

Drive from Montepulciano to Chiusi, a very attractive excursion (comp. Pl. A, 6; ca $3^1/_2$ hrs.; one-horse carr. 16 fr.). The road passes the ($^1/_2$ hr.) sulphur-springs of *Sant' Albino* (1565 ft.), and leads through ($^1/_2$ hr.) Chianciano (see below), ($1^1/_4$ hr.) Sarteano (p. 99), and ($^1/_2$ hr.) Cetona (p. 99). The lower road, skirting the railway, is quite unattractive.

Continuation of Journey. To the right we soon observe the *Monte Cetona* (3763 ft.), a secondary chain of the Apennines. To the left stretches the *Lake of Montepulciano* (817 ft.), beyond which is the *Lake of Chiusi* (814 ft.), connected with the other by a canal. The district is unhealthy in summer.

49 M. *Chianciano.* The village (1500 ft.) lies $4^1/_2$ M. to the W.; near it, to the S.W., are well equipped sulphur baths with warm springs (Grand-Hôtel, 5 min. from the bathing-establishment, 60 R. from $3^1/_2$, pens. from 10 fr.; Alb. dei Bagni, 50 R., pens. 6-10 fr., both open June 1st-Sept. 30th).

$54^1/_2$ M. *Chiusi*, see p. 97.

7. From Florence to Perugia viâ Arezzo, Cortona, and Terontola *(Chiusi-Rome).*

102½ M. Railway. Fast express on Mon., Wed., & Frid. in summer in 3 hrs. 21 min. (fares 20 fr. 65, 14 fr. 45 c.); ordinary express (slow beyond Terontola) in 3½-4¼ hrs. (fares 20 fr. 60, 14 fr. 40, 9 fr. 35 c.); ordinary trains in 6¼-7 hrs. (fares 19 fr. 15, 13 fr. 40, 8 fr. 65 c.). — To *Arezzo*, 54½ M., in 1½-4 hrs. (fares 11 fr. 25, 7 fr. 90, 5 fr. 15 c., or 10 fr. 25, 7 fr. 15, 4 fr. 60 c.); thence to *Cortona*, 17½ M., in ½-1 hr. (fares 3 fr. 25, 2 fr. 30, 1 fr. 50 c.). — Those who wish to see Arezzo and Cortona and arrive at Perugia in one day, had better leave Florence in the afternoon or evening and sleep at Arezzo.

The Express to Rome quits the Perugia line at *Terontola* (see R. 11), where passengers for Perugia generally change carriages. The fast express, mentioned above, runs viâ Perugia and Foligno and on to Rome (Florence to Rome in 7½ hrs.; fares 35 fr. 30, 24 fr. 50 c.). — Best views to the left.

Florence, see *Baedeker's Northern Italy.* — The train describes a curve round the town. 3 M. *Campo di Marte*, a subsidiary station. — It then runs along the N. bank of the Arno. Fiesole is seen on the height to the left. The valley contracts before reaching (8 M.) *Compiobbi.* — 13 M. *Pontassieve* (328 ft.), at the influx of the *Sieve* into the Arno.

From Pontassieve to Forlì, ca. 57 M., diligence daily in 12½ hrs. (fare 7½ fr.) by a good road through the Apennines. At (11 M.) *Dicomano* (519 ft.; Alb. Fratelli Falugiani, R. 1 fr.) we diverge to the E., quitting the valley of the Sieve, and, at the foot of the main rampart of the Apennines, reach (18 M.; 3½ hrs.) *San Godenzo* (1319 ft.; Alb. Agnoletti, R. 1½ fr.; Pens. Alpina, R. 1 fr.), with 2600 inhabitants. In the 11th cent. church here Dante and other exiles from Florence agreed in 1302 to make war against the Guelphic Signoria. — The road continues to ascend in windings to (22½ M.) the top of the pass (2979 ft.), where there is a long wall *(Muraglione)* on one side or other of which we drive, according to the direction of the wind (extensive view). We descend through the *Montone Valley* viâ (27½ M.; 7 hrs.) *San Benedetto in Alpe* (1650 ft.), (33½ M.; 8 hrs.) *Portico San Benedetto*, (39 M.; 8¾ hrs.) *Rocca San Casciano* (745 ft.; Alb. Al Ponte), and (51 M.; 11½ hrs.) *Castrocaro*, to (57 M.) *Forlì* (p. 121).

16 M. *Sant' Ellĕro* (hence to *Vallombrosa* by the rack-and-pinion railway, see *Baedeker's Northern Italy*). — We obtain a fine view to the left. The line curves to the S. and enters the valley of the middle Arno, passing through a short tunnel and then crossing to the left bank. — From (18 M.) *Rignano* a pleasant excursion (a drive of ¾ hr.) may be made to the fine *Villa Sanmezzano*, belonging to Marchese Panciatichi of Florence. — The train passes through another tunnel and reaches (22½ M.) *Incisa in Valdarno*, with a conspicuous castle on the other side of the river, which here forces its way through the limestone rock, whence the name of the village. — 25½ M. *Figline Valdarno.* The valley of the Arno near Figline, Montevarchi, and Arezzo, is very interesting to palæontologists owing to the numerous fossil bones of the deer, elephant,

eograph. Anstalt von Wagner & Debes, Leipzig

rhinoceros, mastodon, hippopotamus, hyæna, tiger, bear, etc., which have been found here. This basin seems to have once been filled with a fresh-water lake.

30 M. **San Giovanni Valdarno** *(Alb. Valdarnese)*, a small town to the left, the birthplace of the famous painter *Masaccio* (1401-28) and of *Giov. da San Giovanni*, surnamed *Manozzi* (1599-1636). The *Cathedral* contains pictures by the latter: Beheading of John the Baptist, Annunciation, etc. The sacristy of *Santa Maria delle Grazie*, on the old town-wall, contains a Madonna, once ascribed to Masaccio, and other old paintings.

33½ M. **Montevarchi** (472 ft.; *Alb. Tre Mori*, R. 1½ fr.), a small town with 5296 inhabitants. The loggia of the principal church, in the piazza, is embellished with an elaborate relief by *Della Robbia*. The *Accademia Valdarnese* contains a valuable collection of fossil bones (see above).

The train ascends, passing through three tunnels, to (38 M.) *Búcine*, a village on a hill to the right. Four more tunnels. — 41 M. *Laterina;* 44½ M. *Ponticino* (840 ft.). The train now gradually ascends across the plain of Arezzo, which was formed by alluvial deposits, to (54½ M.) *Arezzo*.

Arezzo. — **Hotels** (comp. p. xviii). *Inghilterra (Pl. a; B, 4), Piazza Umberto Primo 1, with electric light and restaurant, R. 3-5, B. 1, déj. 2½-3, D. 4-5, pens. 7-10, omn. 1 fr.; Vittoria (Pl. b; C, 4), Via Cavour 4, R. 1½-2 fr.; La Stella, Via Guido Monaco 24, R. 1½ fr., well spoken of; Globo (Pl. d; C, 4), Corso Vittorio Emanuele, only R. & B., modest but well spoken of. — *Restaurant Petrarca*, Via Guido Monaco 6, very fair. — *Caffè dei Costanti*, Piazza Umberto Primo.

Cabs. Per drive 1 fr. (between 1 and 6 a.m. 1½ fr.); per hr. 2 fr., each addit. ½ hr. 75 c. Small luggage free, each trunk 20-50 c.

Theatres. *Reale Teatro Petrarca* (Pl. B, 4), near the Piazza Umberto Primo; *Politeama Aretino* (Pl. A, 5), near the station. — Post Office (Pl. B, 3), Piazza Principe Amadeo.

Arezzo (840-970 ft.), the ancient *Arretium*, the seat of a bishop and a prefect, is a clean and pleasant town with 16,451 inhab., situated on the slope of a hill, in a beautiful and fertile district, abounding in historical reminiscences and monuments. A rapid visit to the sights occupies ½ day.

Arretium, one of the twelve confederate cities of Etruria, sought the help of Rome against the Gauls at the opening of the 3rd cent. and was an important ally of the Romans in the war with Hannibal. After the civil war (82 B.C.) Arretium received a Roman colony, which was renewed in the time of Cæsar *(Colonia Fidens Iulia Arretium)*. Its manufactures were red terracotta vases and weapons. — In the middle ages the town suffered greatly from the Goths and the Longobards, and at a later date from the party-struggles of the Guelphs and Ghibellines. As leader of the Tuscan Ghibellines at the bloody battle of *Campaldino*, in 1289, in which Dante also fought, it succumbed to Florence, then representative of the Guelph party. In the 14th cent. it was for a time subject to the rule of the Tarlati (p. 54), and in 1337 temporarily, in 1384 finally to that of Florence.

Arezzo is the birthplace of many distinguished men, of whom may be mentioned: *Caius Cilnius Maecenas* (d. 9 A.D.), the friend of Augustus

and patron of Virgil and Horace; the Benedictine monk *Guido Aretino* or *Guido Monaco* (ca. 990-1050), the inventor of the modern system of musical notation (who, however, is said by other authorities to have been born near Paris); *Francesco Petrarca*, the greatest lyric poet of Italy, born of Florentine parents in 1304 (comp. p. 51; d. 1374); *Pietro Aretino*, the satirist (1492-1556). — Arezzo has also produced several artists: *Margheritone* (1236?-1313), a painter and sculptor of no great importance; *Spinello Aretino* (1318-1410), an able pupil of Giotto, whose style he steadily followed and rendered popular (his best works are in San Miniato near Florence, in the Campo Santo at Pisa, and in Siena, p. 28); at a later period *Giorgio Vasari* (1512-74), the painter, architect, and biographer of artists. The town, however, never possessed a school of its own. Its requirements in the province of art, which were at their height in the 13-14th cent., were fulfilled by Florentine and Sienese masters, and Giotto, Lippo Memmi, Pietro Lorenzetti, and others were employed here.

Leaving the station (Pl. A, 5), we follow the Via Guido Monaco, which leads straight into the heart of the town. In the Piazza Guido Monaco (Pl. B, 4) is a statue of *Guido Monaco* (see above), by Salvini, erected in 1882. In the Piazza del Popolo, to the left, is a column erected in 1880 to commemorate the Italian struggles for independence.

A little farther on the Via Guido Monaco ends in the Via Cavour. Here, in the small Piazza Umberto Primo (Pl. B, C, 4), is a *Monument to Count Fossombroni* (Pl. 1), a native of Arezzo (1754-1844; comp. p. 56).

The church of **San Francesco** (Pl. B, C, 4), founded in 1322 and recently restored, at the corner of the piazza, contains fine frescoes of the 15th century.

On the entrance-wall is a fresco representing Christ at table with Mary Magdalene, by *Spinello Aretino*. The wheel-window, by *Guillaume de Marcillat* (1520), represents St. Francis receiving the rules for his order. — The Chapel of St. Anthony of Padua, to the left, contains frescoes by *Loretino d' Arezzo*, sadly injured. At the end of the left wall is the tomb of Antonio Roselli (d. 1467), by a Florentine artist. — At the end of the wall on the right is an Annunciation by *Spinello Aretino* (ca. 1385).

In the Choir: Interesting *Frescoes (some of them much damaged) by *Piero della Francesca* (ca. 1452), the master of Luca Signorelli (best light about midday and in the evening). They represent scenes from the legend of the Holy Cross: Death and Burial of Adam, on whose grave a seed of the tree of knowledge grows up to be a tree; the Queen of Sheba discovers the origin of the wood of a bridge built by Solomon, and afterwards used for making the Holy Cross; Her reception by Solomon; Beam removed from the bridge at command of Solomon; Search for the Cross in a stream; St. Helena finds three crosses and detects the genuine one by putting it to the test; Cross brought to Jerusalem; Emp. Heraclius rescues the Cross in a battle with Chosroes, the Persian; Angel promising the sleeping Constantine victory in the sign of the Cross; Victory of Constantine over Maxentius (p. 431). All these scenes are portrayed by Piero with great technical skill, in which respect, as well as in his appreciation of the nude, he surpassed all his contemporaries. The Evangelists on the ceiling have been attributed to *Bicci di Lorenzo*. — The chamber to the right of the choir also contains important frescoes by *Spinello Aretino:* Christ enthroned with angels, St. Michael overcoming the dragon, and St. Michael appearing to Gregory the Great above the tomb of Hadrian (Castle of Sant' Angelo) during the plague at Rome; opposite, Gregory distributing alms, St. Ægidius hunting, the Mass of St. Gregory.

Following the Via Cavour to the S.E., and then ascending the Corso Vittorio Emanuele to the left, we observe on the right the interesting church of —

Santa Maria della Pieve (Pl. C, 4), founded at the beginning of the 11th cent., which retains the original choir (restored), seen from the Piazza Vasari. The tower and façade were added by *Marchionne* in 1216, but the latter was left unfinished till 1330. Above the main portal a Madonna between angels, and figures of the months; at the door to the right is a Baptism of Christ, of 1221. The interior consists of a nave and aisles with a broad apse, a crypt, and an open wooden roof above the crossing, all restored in the ancient style. On the entrance-wall is an alto-relief of the Adoration of the Child (11th cent.). The font in front (left) is perhaps of the same date. On the pillar to the left in front of the choir is a painting from the studio of *Giotto* (SS. Francis and Dominic). Behind the high-altar are a fine Madonna and saints, Annunciation, and other works by *Pietro Lorenzetti* of Siena (1320).

At the back of the church is the picturesque Piazza Vasari (Pl. D, 4), with a fountain and a *Monument of Grand-Duke Ferdinand III.* (Pl. 3), erected in 1822. On the N. side are the *Logge* (Pl. D, 4), built by Vasari in 1573. — Near the choir of Santa Maria della Pieve is the building of the *Fraternità della Misericordia* (Pl. 4; D, 4), now occupied by the law-courts, with a handsome façade, begun by Florentine artists in the Gothic style in 1375, and completed in the Renaissance style by Bernardo Rossellino and adorned with a Madonna (in the lunette above the portal) in 1433-36.

Passing under Vasari's Logge we now return to the Corso, which we reach just opposite the *Palazzo Pubblico* (Pl. C, 3). This edifice, built in 1322, and adorned with armorial bearings of the ancient Podestà, is now used as a prison.

A little farther on, also on the left, is the Via dell' Orto, immediately to the left in which, No. 22, a long inscription indicates the house (Pl. 5; C, 3) in which *Francesco Petrarca* was born (p. 52). Adjacent rises the cathedral, on the E. side of which is the *Passeggio del Prato*, commanding an attractive view of the Arno valley and the mountains.

The ***Cathedral** is a fine specimen of Italian Gothic, begun in 1277, with later additions. The completion of the façade was begun in 1901 by *Dante Viviani.*

The Interior, which has no transept and is of handsome and spacious proportions, contains stained-glass windows, dating from the beginning of the 16th cent., by *Guillaume de Marseille;* the middle window in the choir is modern. G. de Marcillat also painted the first three vaults of the nave, and the first of the left aisle, the others being by *Salvi Castelluci* (1668). In the Right Aisle is the modest tomb of Gregory X., who expired at Arezzo, in 1276, on his return from France just after proclaiming a new crusade. Adjacent, an early Christian sarcophagus (lid modern).

Above are a Renaissance tabernacle and a fresco of the Crucifixion by *Spinello Aretino* (ca. 1380). — On the High Altar, marble sculptures by *Giovanni di Francesco* of Arezzo and *Betto di Francesco* of Florence, executed in 1369-75: Madonna with SS. Donatus and Gregory, and basreliefs from their lives. — In the Left Aisle, at the E. end, is the tomb of Guido Tarlati di Pietramala, the warlike bishop of Arezzo (d. 1327), the work of *Agostino* and *Agnolo da Siena* (1330). The 16 sections represent the life of this ambitious and energetic prelate, who, having been elected governor of the town in 1321, soon distinguished himself as a conqueror, and afterwards crowned the Emperor Louis the Bavarian in the church of Sant' Ambrogio at Milan. — Adjacent is a Magdalene, a fresco by *Piero della Francesca.* The large *Chapel of the Madonna*, erected in 1796, contains five excellent terracottas by *Andrea della Robbia.* — In the Sacristy is a terracotta relief of the Annunciation by *Bern. Rossellino* (1433), a fresco of St. Jerome by *Piero d' Antonio Dei*, and predelle by *Luca Signorelli.*

The *Marble Statue of Ferdinand de' Medici* (Pl. 2; C, 3) in front of the cathedral, by Pietro Francavilla, was erected in 1595. In the piazza, in which a monument to Petrarch is to be erected, is the *Palazzo Comunale* (Pl. C, 3; 1333), with armorial bearings. The Sala del Consiglio contains a portrait (damaged) of Pietro Aretino (p. 52), by Seb. del Piombo.

Above the door of *San Domenico* (Pl. C, 2) is a fresco of a Madonna by Lorentino d' Angelo (ca. 1480). The church contains a Crucifixion by Parri Spinello, and, on the right, a painted Gothic tabernacle, with coats-of-arms, by Giov. di Francesco of Florence. — In the Via Venti Settembre, on the right (No. 27), is the *House of Vasari* (Pl. 6, B, 2; p. 52), containing works by the master (1st floor).

At the corner of the Via Garibaldi (entr. at No. 73) and the Via San Lorentino stands the ***Museum** (Pl. A, B, 2), containing various collections (visitors admitted at any time on application to the custodian or in the library; small fee; director, Comm. Gamurrini).

First Floor. In the corridor are some ancient reliefs (62. Lady at her toilet). — Room I. Weapons and implements of the stone age found near Arezzo. A collection of coins (among them some good Etruscan specimens) occupies the centre. Cinerary urns. Attic vase with combats of Amazons. — Rooms II, III. Large collection of *Vasi Aretini*, or vases of red glazed terracotta (p. 52) after Greek originals, and numerous moulds. Attic vase with the rape of Hippodamia. — R. IV. By the windows, bronze statuettes; to the right, mediæval and more recent articles; in the first cabinet on the adjoining wall, ivory articles (37. Carved ivory casket of the 7th cent.); in the other cabinets admirable majolicas; in the middle, seals; above, Renaissance figure from a fountain; model in terracotta of the Madonna by B. Rossellino (p. 53). — Room V. Weapons, sculptures, architectural fragments, etc.; on a table in the middle, bronze statuettes and a bronze reliquary by *Forzore* (1488). — Room VI. Antique urns and reliefs and mediæval sculptures. — Rooms VII-XI: Natural History collections. Rooms VII and VIII contain a palæontological collection, chiefly from the Val di Chiana (p. 56).

The Second Floor contains the Municipal Picture Gallery (keeper downstairs). — RoomI. Paintings of the 14-15th cent., beginning with three works by *Margheritone* (p. 45), to the right of the entrance. — R. II. Works of the 15th and early 16th cent., including a fresco of the Ador-

ation of the Holy Child, wrongly attributed to *Tommaso Martini*, two pictures on panel of St. Rochus by *Piero d' Antonio Dei*, and two Madonnas by *Lorentino d' Angelo* (one, with SS. Gaudenzio and Columat, dated 1482). — R. III. *Luca Signorelli*, Large altar-piece with the Madonna, David, St. Jerome, and the kneeling donor, the jurist Niccolò Gamurrini (1520); *Signorelli*, Madonna on clouds, with four saints; *School of Fra Bartolomeo*, Madonna enthroned with saints, another large work. — R. IV. Paintings by *Giorgio Vasari* and other works of the latter half of the 16th century. — R. V. Paintings of the 17-18th cent., by *Ricci, Vignali*, etc. — R. VI. Works of the 18-19th cent.; portrait of Tommaso Sgricci, by *Gérard*. — R. VII. Drawings and sketches. — R. VIII. Fresco by *Spinello Aretino* (p. 52). — RR. IX-X contain a collection of paintings bequeathed by Count Fossombroni (p. 52).

The *Municipal Library*, in the same building (open 9-12 and 2-5), contains 490 MSS., the oldest dating from the 11th century.

In a small piazza adjoining the Via Garibaldi stands the church of **Santissima Annunziata** (Pl. A, B, 3), a handsome Renaissance structure chiefly by *Antonio da Sangallo the Elder*, with barrel and domed vaulting in the interior. At the last altar on the right, Madonna in clouds with St. Francis, by *Pietro da Cortona;* above the side-door (right), the Evangelists by *Spinello Aretino;* stained glass of 1509.

We cross the square diagonally and enter the Via Cavour to the right. In this street, at the Piazza Principe Amadeo (entr. between the church and the post-office), is the **Badia di San Fiore** (Pl. B, 3), which is now the seat of the *Accademia Aretina di Scienze, Lettere, ed Arti*. The library, formerly the refectory, contains the Feast of Ahasuerus by *Vasari* (1548). In the adjoin-tng *Church*, built by Vasari, is a tabernacle by Ben. da Maiano; he painted imitation-cupola is by Padre Pozzo. Giulio da Maiano was the architect of the *Convent Court*.

At the lower end of the Corso Vitt. Emanuele, near the Barriera Vitt. Emanuele, begins the Via San Bernardo, leading to the church of **San Bernardo** (Pl. B, 6). The frescoes in the anterior quadrangle (God the Father and the Evangelists) were painted by *Vasari* in his youth (1529); below is the Madonna appearing to St. Bernardino, by *Piero d'Antonio Dei*. In the sacristy is a Madonna by *Pecori* of Arezzo. The cloisters (bell) to the left contain some indifferent frescoes in monochrome (life of Guido Monaco and St. Bernardino) and a view of mediæval Rome. In the garden are the remains of a Roman amphitheatre.

About $^3/_4$ M. from the Barriera Vitt. Emanuele (outside which we take the avenue to the left, and then at the corner of the town-wall, after 5 min., the road to the right) is situated the church of **Santa Maria delle Grazie,** with an elegant early-Renaissance porch borne by columns, by *Benedetto da Maiano (?)*, and a handsome marble altar by *Andrea della Robbia* (ca. 1485). Frescoes by *Lorentino* were discovered in 1907 in the cloisters.

Railway from Arezzo to *Stia* and *Pratovecchio*, see *Baedeker's Northern Italy;* to *Fossato*, see R. 8.

From Arezzo to Monte Sansavino, 12½ M., diligence (fare 1½ fr.) twice daily in 2 hrs., through the Chiana valley (see below). The small town (4800 inhab.) of —

Monte Sansavino (1083 ft.; *Alb. del Sole,* by the Porta Fiorentina, R. 1¼ fr., tolerable) was the birthplace of the sculptor *Andrea (Contucci da) Sansovino* (1460-1529). — The church of Santa Chiara, in the principal piazza, contains (left) a statue of St. Anthony by the *Robbia* and a Madonna with four saints by *Sansovino* (?; ca. 1525); on the right SS. Sebastian, Laurence, and Rochus, an early work by *Sansovino;* Adoration of the Shepherds by the *Robbia;* on the central pillars Sienese paintings of the 15th cent.; to the right and left of the high-altar are prophets by *Vasari.* — In the 'Ruga Maestra', or principal street, on the right, is the *Palazzo Municipale*, erected by Ant. da Sangallo the Elder in 1520; the Sala del Consiglio contains a fine carved door of the 16th century. Opposite the town-hall is a *Loggia* by Sansovino. On the right, farther on, is the church of the *Misericordia*, containing a tomb of 1498. On the right we next observe *Sant' Agostino*, with a façade of the 14th cent.; it contains an Assumption by Vasari; the monastery-court is by Ant. da Sangallo the Younger. The *Pal. Filippi*, on the left, No. 17, has fine balcony-railings and lantern holders in wrought iron, of the 18th century. — About 1 M. from Monte Sansavino is the *Santuario delle Vertighe* (16th cent.), with a Madonna by Margheritone d'Arezzo (ca. 1280).

From Monte Sansavino to *Sinalunga* (p. 47), 9½ M.; or a pleasant round may be made by Foiano della Chiana and Betolle to *Torrita*, another railway-station (p. 47; one-horse carr. 8-10 fr.). — **Foiano della Chiana** (1033 ft.; *Alb. Vittoria,* R. 1 fr., tolerable) is 8 M. from Monte Sansavino. On the right, about ¼ M. short of the entrance to the town, is *San Francesco*, with a fine loggia, dating from the end of the 15th cent.; in the interior are several works by the Robbia. *San Domenico* and the *Collegiata* in the town contain similar works; the latter possesses a Coronation of Mary by Luca Signorelli (1523; his last work, partly executed by pupils). — At **Betolle** (1027 ft.; Alb. Italia) is the *Villa of Count Passerini*, containing a valuable collection of Etruscan antiquities (golden bracelet with rams' heads, huge vase with contests of the giants and Bacchic scenes, etc.). One-horse carr. to Torrita (¾ hr.) 2½-3 fr.

On leaving Arezzo we notice on the left the chain of hills which separates the valleys of the Arno and Chiana (see below) from the upper valley of the Tiber. Tunnel. — 62 M. *Frassineto;* 66 M. *Castiglion Fiorentino*, on a hill (1132 ft.) to the left. Farther on, to the left, the dilapidated fortress of *Montecchio.* The high-lying Cortona next becomes visible to the left in the distance.

The *Valley of the Chiana* runs parallel to the main axis of the Apennines and forms the natural prolongation of the uppermost valley of the Arno. In prehistoric times the waters of the Arno flowed through it to the Tiber; as their fall, however, was but slight, the deposits from the neighbouring streams blocked the channel and changed the course of the river to a N.W. direction, leaving the valley a fever-haunted swamp (Dante, Inferno xxix, 46). Thus it remained until the middle of the 18th cent., its waters draining into two separate river-systems, a peculiarity of rare occurrence. The method was then adopted of allowing the detrital matter brought down by the mountain-streams to deposit itself on the bed of the valley. Owing largely to the efforts of Count Fossombroni (p. 52), the level was thus raised to its present height, and the district is now one of the most fertile in Italy. The ancient *Clanis* (the

Fortezza
P.ta Montanina
P.ta Colonia
P.ta S. Maria
P.ta S. Agostino
S. Niccolò
S. Margherita
S. Domenico
Giardino Pubblico
Spirito Santo
Borgo S. Vincenzo
Grotta di Pitagora
S. Maria del Calcinaio
Strada Vecchia
1. Piazza Vittorio Emanuele
2. " Garibaldi
3. " Signorelli
4. " Alfieri
CORTONA
1:12.500
0 100 200 300 400
Metri
Stazione, 1400 Metri

Lat. name for Chiana), after parting company with the Arno, flowed into the Tiber, but since then the watershed (827 ft.) has shifted to the S. The chief arm of the river, the Tuscan Chiana, pours its water into the Arno by means of the *Canal Maestro*, while only one arm, the Roman Chiana, joins the Paglia at Orvieto (p. 100), and runs to the Tiber.

72 M. *Cortona.* The station (834 ft.) lies near the village of *Camucia*, at the foot of the hill on which the town is situated.

Cortona. — Arrival. A carriage-road (3 M.; motor-omnibus to the Piazza Signorelli in 1/4 hr., 60 c., at night 1 fr.), with wide bends towards the end, leads past the church of **Santa Maria del Calcinaio* (an early-Renaissance building by Francesco di Giorgio of Siena, begun in 1485, with a handsome altar of 1519) and just below the town, beside the little church of *Spirito Santo*, turns to the right to the Giardino Pubblico (see below). — Pedestrians follow the shorter old road (Strada Vecchia), which passes near an Etruscan tomb ('Grotta di Pitagora', with fine cuneiform vaulting), to the W. of Santa Maria del Calcinaio, and by the *Borgo San Vincenzo* or S. suburb, and leads to the low-lying S.W. town-gate or Porta Sant' Agostino (p. 58).

Hotels (comp. p. xviii). Albergo Nazionale (Pl. a), Piazza Alfieri, with view, R. from 1½, pens. 6 fr.; Alb. Garibaldi (Pl. b), Piazzo Alfieri, with good trattoria; Trattoria del Popolo (Pl. c; with rooms), Via Guelfa, in a 16th cent. palace.

Cortona (2133 ft.), a small, loftily-situated town with 3579 inhab., standing above the valley of the Chiana and not far from the Trasimene Lake, is one of the most ancient cities in Italy. Its fine situation and views, its Etruscan antiquities, and several good pictures of the 15th cent., render it well worthy of a visit. — It appears that the Etruscans, immigrating from the plain of the Po, wrested the place from the Umbrians, and constituted it their principal stronghold for the subsequent conquest of the country. Cortona was one of the twelve confederate cities of Etruria, and with them shared the fate of being converted into a Roman colony. After various vicissitudes and struggles it came under the dominion of Florence in 1411.

Luca Signorelli (b. after 1450, d. 1523), who has justly been called a precursor of Michael Angelo, was born at Cortona. Like his master Piero della Francesca (pp. 52, 61), he was a zealous student of anatomy; in the embodiment of the nude, in the conception of movement and foreshortening he surpasses all his contemporaries. On the other hand, his deficiency in refined pictorial sentiment forbids the full development of plastic vigour in his pictures. He therefore prefers extensive fresco-paintings (see pp. 102, 45, 375) to easel-pictures as a suitable field for his abilities. His native town, where he held several municipal appointments, still contains a number of his works. — Cortona was the birthplace also of *Pietro Berettini*, surnamed *Pietro da Cortona* (1596-1669), the painter and decorator, who was chiefly employed at Rome and Florence.

The carriage-road from the station (see above) ends at the promenades of the *Giardino Pubblico*. At the entrance of the town proper is the Piazza Garibaldi (Pl. 2), a semicircular terrace on the left, with a monument to Garibaldi, and commanding an unimpeded view of part of the Trasimene Lake and the surrounding

heights. On the right, at the entrance to the Giardino Pubblico, is the church of —

***San Domenico,** built in the early 15th cent. on the site of an older church, and at present under restoration. Its admirable paintings are temporarily accommodated in the Baptistery (see p. 59): *Bart. della Gatta*, Assumption; *Fra Angelico*, Madonna with saints and angels, an early work (ca. 1414); *L. Signorelli*, Madonna with St. Peter Martyr and St. Dominic (1515); *Lor. di Niccolò*, Coronation of the Virgin (1440), presented by Cosimo and Lorenzo de' Medici.

The Via Nazionale leads hence straight to the Piazza Vittorio Emanuele (Pl. 1), where the *Municipio* is situated. Here, to the left, diverges the Via Guelfa, in which is situated, to the right, the church of *Sant' Agostino*, with a Madonna and saints by Pietro da Cortona. At the end of the street, just outside the Porta Sant' Agostino (p. 57), is the *Palazzo Cecchetti*, under which an Etruscan vault has been preserved.

Turning to the right from the Piazza Vitt. Em., we reach the small Piazza Signorelli (Pl. 3), where we observe, opposite to us, the Palazzo Pretorio, and on the left an ancient Marzocco (lion).

The *Palazzo Pretorio*, with numerous armorial bearings of old magistrates, is now occupied by various public offices, and contains the *Accademia Etrusca*, founded in 1726, which possesses a **Museum of Etruscan Antiquities,** well worth visiting. (Fee $^1/_2$-1 fr. to the custodian, who lives close by; open free on Tues., Thurs., & Frid. 10-1.)

The gem of the collection, of remote antiquity and perhaps imported from Greek Asia Minor, is a circular **Candelabrum (lampadario)*, a bronze work of the highest class, made to hold 16 lights; on the lower side in the centre a Gorgon's head, surrounded with a combat of wild beasts; then wave-like ornamentation; and finally eight ithyphallic satyrs, with dolphins below them, alternately with eight sirens; between each pair of lamps a head of Bacchus. A painting on slate, representing '*Polyhymnia*', was once thought to be antique. Remarkable *Etruscan Bronzes*, a *Votive Hand* with numerous symbols, *Vases, Urns, Inscriptions*, etc. There are also a few Egyptian antiquities, including two mummies. — The Public Library, in the same building, possesses a fine MS. of Dante.

The Via Casali descends from the Palazzo Pretorio to the —

***Cathedral** *(Santa Maria)*, a handsome basilica, ascribed to *Giulio da Sangallo* (1456-1502), rebuilt in the 18th cent. by the Florentine *Aless. Galilei.*

In the Choir are several paintings by *Luca Signorelli:* a Descent from the Cross (1502), an Institution of the Last Supper, with predella, a very quaint composition (1512), a Conception (1521), and a Nativity. — In the S. aisle is a Madonna by *Pietro Lorenzetti.* — In the Sacristy is a lunette with the Madonna, St. John the Baptist, and St. Jerome, by *Luca Signorelli.* To the left of the choir, an ancient sarcophagus, representing the contest of Dionysus against the Amazons, erroneously supposed to be the tomb of the Consul Flaminius (p. 60). Near it, a tabernacle by *Mino da Fiesole.*

Opposite the cathedral is the Baptistery *(Il Gesù)*, of 1505, with a fine coffered ceiling (1536) and three *Pictures by *Fra Angelico da Fiesole:* the Annunciation and two predelle, representing scenes from the life of the Virgin and St. Dominic. It is also the temporary home of the pictures from San Domenico (see p. 58). The lower church contains stalls by *Vincenzo da Cortona* (1517).

Passing the colonnades of the theatre in the Piazza Signorelli, we follow the Via Dardano straight to the Porta Colonia, where we obtain the best survey of the Town Walls, the lowest courses of which (under the mediæval fortifications), constructed of huge sandstone blocks, date from the early-Etruscan period. Even the gateways (Porta Montanina, Porta Colonia, etc.) are still recognizable. We may descend along the outside of the walls, which have a circumference of about 2840 yds. To the N.E. beyond the Porta Colonia lies the domed church of *Santa Maria Nuova*, begun in 1550 by Battista di Cristofanello.

Ascending de *Via Santa Margherita* from the Piazza Garibaldi, we reach (20 min.) the hill commanding the town, on which are situated the church of Santa Margherita, and a dilapidated fortress. — About halfway up, the Via delle Santucce diverges to the left, leading in a few minutes to the church of **San Niccolò**, with a small entrance-court planted with cypresses. The entrance is on the W. side, opposite the custodian's house. The interior ($^1/_2$ fr.) contains a freely-restored fresco and a good picture, painted on both sides (in front the Body of Christ borne by angels and surrounded by saints; at the back, Madonna enthroned, with SS. Peter and Paul), by *Luca Signorelli.* — The sacristan will point out a direct route, ascending hence by steps to Santa Margherita.

The church of Santa Margherita is a modern building occupying the site of a Gothic church (by *Giov. Pisano*?) erected in 1298, of which the handsome rose-window is the sole remaining trace. In the high-altar is the tomb of the saint, by *Angelo* and *Franc. di Pietro* (1362); the silver front was presented by *Pietro da Cortona.* The platform of the Campanile commands a splendid view. Below are the remains of *Roman Baths*, erroneously called a temple of Bacchus. — The visitor should not omit to ascend somewhat higher to the old 16th cent. Fortezza (2133 ft.; fee 20 c.; custodian sometimes difficult to find), from the walls of which the prospect is entirely uninterrupted, except at the back, where it is bounded by the mountain-chain of *Alta Sant' Egidio* (3465 ft.).

Beyond Cortona we next reach (76 M.) **Terontola** *(Buffet)*, an unimportant place near the N.W. angle of the Trasimene Lake, the junction of the lines to Chiusi, Orte, and Rome (see R. 11), and

to Perugia and Foligno. Passengers in the latter direction generally change carriages here (views first to the right, then to the left).

The **Lago Trasiméno**, the ancient *Lacus Trasimenus* (850 ft.), is 31 M. in circumference, 50 sq. M. in area, and about 20 ft. deep, and is surrounded by wooded and olive-clad slopes, which as they recede rise to a considerable height (ca. 2600 ft.). The lake, which abounds with fish, contains three small islands, the *Isola Maggiore* with the château of Marchese Guglielmi (steamer, see below), the *Isola Minore* towards the N., and the *Isola Polvese* towards the S.E.; on the W. side an eminence abuts on the lake, bearing the small town Castiglione del Lago (p. 97). Until recently the only outlet for the waters of the lake was a drain (emissario), constructed in the 15th cent., which ran into the Nestore, a tributary of the Tiber, but this gradually became choked up. A second emissario, to the S.E. near *San Savino*, on the site of an ancient tunnel, was accordingly made in 1896-98, to regulate the height of the water, to increase the arable land on the shores, and to diminish the sway of fever. A project for draining it entirely, formed by Napoleon I., has been given up for the present.

The reminiscence of the sanguinary victory which *Hannibal* gained here over the Roman consul *C. Flaminius* in 217 B.C., imparts a tinge of sadness to this lovely landscape. It is not difficult to reconcile the descriptions of Polybius (3, 83 et seq.) and Livy (22, 4 et seq.) with the present appearance of the lake. In the spring of 217 Hannibal quitted his winter-quarters in Gallia Cisalpina, crossed the Apennines, marched across the plains of the Arno, notwithstanding an inundation, devastating the country far and wide in his progress, and directed his course towards the S., passing the Roman army stationed at Arezzo. The brave and able consul followed incautiously. Hannibal then occupied the heights which surround the defile extending on the N. side of the lake from Borghetto to Passignano, upwards of 5 M. in length. The entrance at Borghetto, as well as the exit at Passignano, was easily secured. Upon a hill in the centre (site of the present village of Tuoro, 1007 ft.) his principal force was posted. A dense fog covered the lake and plain, when in the early morning the consul, ignorant of the plan of his enemy, whom he believed to be marching against Rome, entered the fatal defile. When he discovered his error, it was too late: his entire left flank was exposed, whilst his rear was attacked by the hostile cavalry from Borghetto. No course remained to him but to force a passage by Passignano, and the vanguard of 6000 men succeeded in effecting their egress (but on the following day were compelled to surrender). The death of the consul rendered the defeat still more disastrous. The Romans lost 15,000 men, while the remaining half of the army was effectually dispersed; and the Roman supremacy in Italy began to totter. The memory of the streams of blood which once discoloured the lake at this spot survives in the name of *Sanguineto*, the village to the N.W. of Tuoro.

The little Steamer 'Concordia', of the Società Anonima Navigazione Trasimeno, plies from April till Oct. on Sun. at 8 a.m. and 4 p.m. from *Passignano* (see p. 61) to *San Feliciano* and back, in 3 hrs. (fare 60 c., there and back 1 fr.), calling at *Isola Maggiore* (see above), *Torricella*, and *Monte del Lago;* and on Wed. at 8 a.m. and 4 p.m. from Passignano to Isola Maggiore and *Castiglione del Lago* (p. 97) and back, also in 3 hrs. (fare 1 fr., there and back 2 fr.).

The line skirts the lake and passes through a tunnel. — 80½ M.

Tuoro. — 83 M. *Passignano* (Alb. Balducci, R. 1 fr.), with an ancient castle and a bathing-establishment on the lake. Steamer, see p. 60. Two tunnels. — 89½ M. *Magione*, with an old fortress of the Baglioni, lies 2 M. and 4 M. respectively from Torricella and San Feliciano (p. 60). — 96½ M. *Ellera.* Short tunnel.

102½ M. *Perugia* (994 ft.; Rail. Restaurant), picturesquely situated on the hill to the left, see p. 67.

8. From Arezzo to Fossato di Vico.

83 M. Narrow Gauge Railway *(Ferrovia Appennino Centrale):* two through-trains daily in 5¾-8½ hrs. (fares 5 fr. 35, 3 fr. 85 c.).

Arezzo, see p. 51. — The train diverges from the line to Rome (p. 56) and begins to ascend more rapidly towards the hills to the S.E. of Arezzo, affording a picturesque retrospect of the town and plain. It mounts as far as the *Scopetone*, the W. parallel chain of the Umbrian Apennines, separating the valleys of the Arno and Tiber. This part of the line, the most interesting from an engineering point of view, traverses 20 tunnels and several viaducts. — Beyond (11 M.) *Palazzo del Pero* (1325 ft.) we descend to the N.E. through the wooded valley of the *Cerfone*, a tributary of the Tiber. — 19½ M. *Ville-Monterchi* (1023 ft.) in a hollow, from which a steeper ascent leads northwards to (20 M.) *Citerna* (1049 ft.). — 24 M. *Anghiari* (1109 ft.), a small town (1927 inhab.) picturesquely situated on a hill (1407 ft.). — The train traverses the highly cultivated plain, once a lake-basin, crosses the *Tiber*, and reaches —

28 M. **San Sepolcro** or *Borgo San Sepolcro* (1082 ft.; *Alb. Fiorentino*, Via Venti Settembre), a little town with 4537 inhab. and old walls, at the foot of the *Alpe della Luna* (4769 ft.). It was the birthplace of *Piero della Francesca* (ca. 1420-92; comp. p. 52), who may be studied here to advantage, and of *Raffaello dal Colle* (1490-1540), a pupil of Raphael. Hurried travellers may see the points of interest in about two hours.

About 300 yds. from the station we pass through the Porta Fiorentina to the right into the Via Venti Settembre, which leads to the Piazza Vittorio Emanuele Secondo. The Via Barbagliati soon diverges to the right to the Piazza Santa Chiara, where the church of *Santa Chiara* contains an Assumption by Piero d'Antonio Dei and a fine Nativity in the style of the Robbia. — On a house on the left in the Via Venti Settembre (No. 20) is a Romanesque frieze in relief.

The Piazza Vittorio Emanuele Secondo adjoins the Piazza Garibaldi, on the left of which stands the *Palazzo del Comune*, containing a small Picture Gallery (open all day; fee). Among the chief paintings, mostly brought from the churches of the town, are the following: **Piero della Francesca,* Resurrection (fresco), Madonna

della Misericordia and saints (1445); *Signorelli*, Crucifixion, with two saints on the back (originally a church-banner); *Raffaello dal Colle*, Annunciation, Circumcision. — Nearly opposite, to the left, is the *Court of Law*, with armorial shields by the Robbia.

To the right stands the CATHEDRAL, a Romanesque edifice, altered in the Renaissance period.

In the Choir are an Ascension by *Perugino* (replica of the work at Lyons) and a Resurrection by *Raffaello dal Colle*. Left aisle: Two wings of an altar-piece (SS. Peter and Paul) by *Piero della Francesca*, the central painting of which (Baptism of Christ) is in London; Adoration of the Magi by *Alberti*. Right aisle: St. Thomas by *Santi di Tito*. Also, the monument of the Camaldulensian Abbot *Simone Graziano* (d. 1508).

Near the cathedral, at No. 15 Via Lorenzo Magnifico, is the *Casa Collacchioni*, containing a fresco of the Youthful Hercules by Piero della Francesca (copy; adm. only by permission of the proprietor, Signor Marco Colacchioni at Florence). In the *Giardino Pubblico* is a monument to *Piero della Francesca* (1892).

From San Sepolcro a road crosses the Central Apennines to (31 M.) *Urbania* (p. 144). — A diligence plies twice daily in 2 hrs. (fare 1 fr.), ascending along the Tiber, to (10½ M.) *Piere Santo Stefano* (1414 ft.), whence a new road leads to the N. viâ (5 M.) *Valsavignone* (1785 ft.; Osteria Brizzi) to *Montecoronaro* (2890 ft.). A poor bridle-path, diverging to the E. about 2 M. to the N. of Valsavignone and ascending at first above the right bank of the Tiber, leads in 3 hrs. to *Falera* (3383 ft.), whence we may visit the (1¼ M. to the N.) *Source of the Tiber* (Vene del Tevere; 4160 ft.), situated in the midst of an old beech-forest on the E. slope of *Monte Fumaiolo* (4619 ft.).

The railway proceeds to the S.E. along the left bank of the river. 31 M. *San Giustino* (1074 ft.), with a château of the Bufalini (15th cent.). — 33½ M. *Selci Lama*, to the left of the station.

38 M. **Città di Castello.** — ALBERGO DELLA CANNONIERA (Pl. a; A, 3), R. 1½ fr., ALBERGO TIFERNO (Pl. b; B, 2), Via Sant' Antonio, R. from 1 fr., both well spoken of.

Città di Castello (945 ft.), with 6096 inhab., occupies the site of *Tifernum Tiberinum*, which was destroyed by Totila. It belonged to the Vitelli family in the Renaissance period, and afterwards to the States of the Church. The town, built in the form of a rectangle and still partly surrounded by walls erected in 1518, contains many interesting buildings of the Renaissance. The most conspicuous of these are the Palazzo Comunale, the cathedral, and the palaces of the Vitelli, the lords and masters of the town (15-16th cent.), who, like most of the magnates of the Renaissance period, were passionately addicted to building. Two hours suffice for a rapid visit to the chief objects of interest.

Opposite the railway-station (Pl. B, 2), to the right, stands the *Palazzo Vitelli a Porta Sant' Egidio*, the largest of the Vitellian palaces, with fine ceilings (adm. only by permission of Principe Vitelli at Florence). In the garden at the back is an elaborately painted summer-house (*Palazzina*, Pl. B, 1) of the 16th century.

The Via Mazzini, near which is a statue of *Garibaldi* (1887), leads hence towards the town, passing (right) the *Palazzo Vecchio Bufalini*. A little farther on, also on the right, is the —

Piazza Vitelli (Pl. B, 2), on the S. side of which (left) stands the *Pal. Mancini*. Farther to the W. we pass the *Pal. del Governo* (Pl. 1; A, 2), the N. façade of which is of the 14th cent., and through the Via Cavour reach the Piazza Venti Settembre (Pl. A, 2), containing, immediately on the left, the handsome *Palazzo Comunale*, a rusticated building by Angelus of Orvieto (14th cent.).

Adjoining the Pal. Comunale is the Cathedral of San Florido (Pl. A, 2), in the Renaissance style, with a baroque W. façade, erected in 1482-1540 by *Elia di Bartolomeo Lombardo* and his son. The only relics of the original Romanesque building of 1012 are the campanile and the carved N. portal. The most notable features of the interior are the fine capitals and the intarsia-work in the choir (16th cent.). In the sacristy is a small Madonna by *Pinturicchio* (?). The treasury contains an embossed silver antependium, with designs in silver-gilt (ca. 1150), and a fine crozier (14th cent.). — To the W. of the cathedral lies the *Giardino Pubblico* (Pl. A, 2), affording views of the Tiber valley.

About 350 yds. to the S. is the Gothic church of *San Domenico* (Pl. B, 3), of 1395. Still farther to the S., by the town-wall, is the *Palazzo Vitelli della Cannoniera* (Pl. A, 3), with decorative frescoes on the staircase (ca. 1530) and a fine sgraffito façade (towards the garden). This palace is to be restored and will then accommodate the Pinacoteca mentioned below.

About 250 yards to the N. of the Piazza Venti Settembre, on the groundfloor of an old monastery (now an elementary school), is the municipal **Pinacoteca** (Pl. A, 2), containing paintings and works of art collected from various churches. Visitors knock at the door to the left of the entrance (gratuity).

The notable works include the following: 19. *Luca Signorelli*, Martyrdom of St. Sebastian (1496; from San Domenico); *Giacomo da Milano*, St. Sebastian; *School of Signorelli*, Adoration of the Shepherds, Baptism of Christ, Coronation of the Virgin; *Eusebio di San Giorgio* (?), Church-banner, with (No. 32) the Trinity and (No. 17) the Creation of Eve, formerly attributed to Raphael and in a very damaged condition; early and free copy of *Raphael's* Coronation of St. Nicholas of Tolentino, painted for Città di Castello (whereabouts now unknown); *Piero della Francesca*, Salvator Mundi; *Francesco Tifernate da Castello*, Annunciation (1524), Madonna enthroned; *Dom. Ghirlandaio*, Coronation of the Virgin, with saints; paintings by *Raffaello dal Colle* and others; several terra-cottas by *Andrea della Robbia* and his school, including a large Assumption (No. 22); silver reliquary (1420).

A little to the N. is the small church of *Santa Cecilia* (Pl. A, 2), with an Adoration of the Magi from the workshop of the Robbia. Not far off is *Santa Maria delle Grazie* (Pl. A, 1), with Gothic remains. To the S., at the end of the Via Undici Settembre, is *San Francesco* (Pl. B, 2), with a tablet to the memory of Raphael, who

painted some of his first works in Perugia for churches in Città di Castello, and a chapel of the Vitelli built by Vasari.

The train follows the right bank of the Tiber. 43 M. *Santa Seconda* (869 ft.), at the mouth of the Aggia valley. On a height to the right lies the pilgrim-resort of *Madonna di Canoscio* (1473 ft.), 2 M. from the station of the same name. — 45½ M. *Trestina;* 46½ M. *Ranchi del Nestoro.* — Beyond (49 M.) *Montone-Monte-Castelli* we cross the Tiber and reach (53 M.) *Umbértide* (810 ft.; Alb. Guardabassi, Via Garibaldi, R. 1 fr.), a small town (5682 inhab.) on the left bank of the Tiber, the valley of which is narrow at this point. In the church of Santa Croce is a Descent from the Cross by Luca Signorelli (1516). Diligence to Perugia, see p. 67.

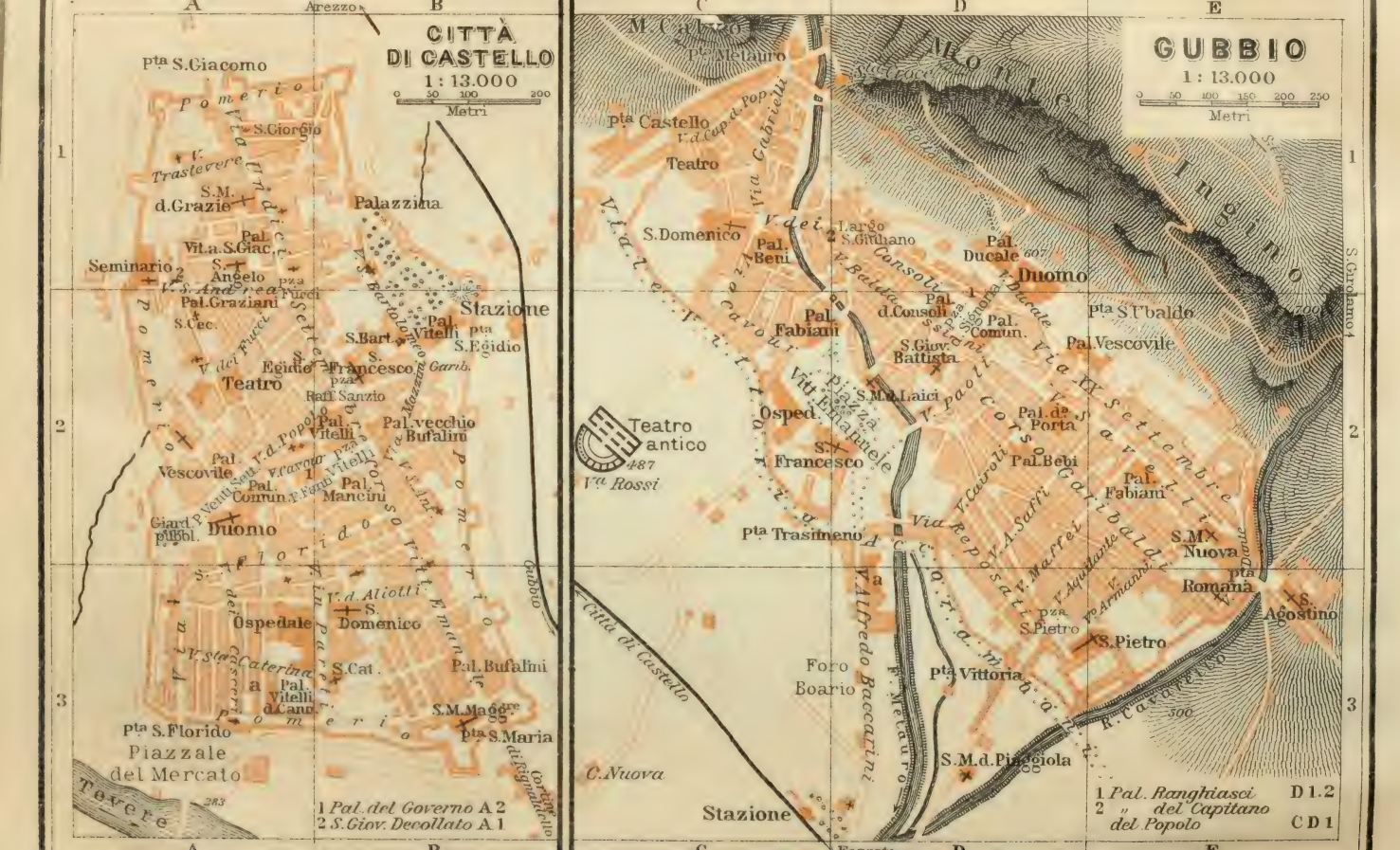
Beyond (54½ M.) *Monte Corona* (774 ft.) the railway quits the Tiber and ascends to the N.E. through the narrow valley of the *Assino*, crossing the stream eight times. — 57 M. *Serra Partucci* (872 ft.). — 59½ M. *Campo Reggiano* (1030 ft.). — At (63½ M.) *Pietralunga* (1233 ft.), the village of which name (1853 ft.) lies 8½ M. to the N., we reach the fertile table-land of Gubbio, a former lake-basin in the main chain of the Apennines, which is drained on the S. by the *Chiaggio* or *Chiascio* (Lat. *Clasius*).

70 M. **Gubbio.** — Albergo San Marco (Pl. a; D, 2), Via Alfredo Baccarini, with garden, R. 1½ fr., bargaining advisable. — *Cafés* in the Corso Garibaldi.

Gubbio (1568-1736 ft.), with 5783 inhab., lies at the foot and on the slopes of *Monte Calvo* (3224 ft.), at the entrance to a gorge flanked by steep cliffs through which the road leading to Scheggia (p. 132) passes. The town presents quite a mediæval appearance, and the proximity of the Appennines also gives it a different character from most other Italian towns. Conspicuous among the houses is the huge Palazzo dei Cónsoli (p. 58), while above them towers the convent of *Sant' Ubaldo* (2690 ft.; beyond Pl. E, 1). The hurried traveller may 'do' the town in 3 hrs.

Gubbio is the ancient Umbrian town of *Iguvium* (the mediæval *Eugubium*). It was destroyed by the Goths, became later an independent state, afterwards belonged to the duchy of Urbino, and with it finally accrued to the States of the Church. — The picturesque procession of the *Festa dei Ceri* takes place on May 15th, the eve of St. Ubaldus (bishop of Gubbio in the 12th cent.), and wends its way through the streets to the above mentioned convent (comp. 'The Elevation and Procession of the Ceri at Gubbio', by *Herbert M. Bower*, 1897). See also 'Gubbio Past and Present', by *Laura Mc Cracken* (London; 1905).

Gubbio was the native place of *Oderisio*, a famous miniature-painter (1240-99), who is called by Dante in his Purgatorio (xi. 80) 'l'Onor d'Agobbio'; but no authentic work by his hand now exists. In the 14th and 15th cent. a branch of the Umbrian school flourished here, and among its masters, whose renown extended even beyond their native place, were *Guido Palmerucci* (1280-1345?) and several members of the *Nelli* family, particularly *Ottaviano Nelli* (d. 1444; comp. p. 66). — Gubbio occupies a still more important page in the history of Artistic Handicrafts. Like Urbino, Castel Durante, Pesaro, and Faenza, it was noted for the manu-


CITTÀ DI CASTELLO
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Metri
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M. Calvo
Pta S.Giacomo
Pta Metauro
Pta Castello
Teatro
S.Domenico
Largo S.Giuliano
Pal. Beni
Pal. Ducale
Duomo
Pta S.Ubaldo
Pal. d.Consoli
Pal. Comun.
Pal. Fabiani
S.Giov. Battista
Pal.Vescovile
Ingino
S.Girolamo
Teatro antico
Via Rossi
Osped.
S. Francesco
Pal. da Porta
Pal.Bebi
Pal. Fabiani
Pta Trasimeno
S.M. Nuova
Pta Romana
S. Agostino
S.Pietro
Pta Vittoria
Foro Boario
S.M.d.Piaggiola
Stazione
C.Nuova
Città di Castello
Seminario
S.M. d.Grazie
Pal. Vit.a S.Giac.
Angelo
Pal.Graziani
S.Cec.
Palazzina
Stazione
S.Bart.
Pal. Vitelli
Pta S.Egidio
Egidio
Francesco
Teatro
Rafl. Sanzio
Pal. Vitelli
Pal. vecchio Bufalini
Pal. Vescovile
Pal. Comun.
Pal. Mancini
Giard. pubbl.
Duomo
Ospedale
S. Domenico
S.Cat.
Pal. Bufalini
Pal. Vitelli d.Canc.
S.M. Magg.
Pta S.Florido
Pta S.Maria
Piazzale del Mercato
Torrente
1 Pal. del Governo A 2
2 S.Giov. Decollato A 1
1 Pal. Ranghiasci del Capitano del Popolo D 1.2 CD 1
2 „

facture of *Majolica*, or earthenware vases and tiles which were covered with a coating of colour before being baked. This position it owed mainly to *Don Giorgio Andreoli*, surnamed '*Mastro Giorgio*', the inventor or discoverer of a carmine tint, which, after baking, acquired a singularly beautiful metallic lustre. Of his numerous and widely scattered works Gubbio possesses only one small tazza, with St. Francis receiving the stigmata.

The town is traversed from end to end by three parallel streets: Corso Garibaldi, Via Savelli, and Via Venti Settembre. Most of the streets are very steep.

About $^1/_4$ M. from the rail. station is the Piazza Vittorio Emanuele (Pl. C, D, 2). To the left is the Gothic church of *San Francesco*. The Via Paoli, near the beginning of which a small side-street to the left leads to the Gothic church of *San Giovanni Battista* (with an early-Gothic altar borne by 16 columns), ascends hence to the Piazza della Signoria (Pl. D, 2), on the slope of the hill, supported by massive vaults.

The most conspicuous building here is the Palazzo dei Consoli, a huge pinnacled Gothic edifice with a tower, erected in 1332-48 by *Giovanello Maffei* of Gubbio, surnamed *Gattapone*. The groundfloor contains a slab with an inscription of the Augustan period. The fine view from the loggia embraces the ruins of the Roman theatre in the plain (p. 66), and the Palazzo Ducale on the hill (fee $^1/_2$ fr.).

The **Palazzo Pretorio** (opposite), now the *Palazzo Comunale* (Pl. D, 2), contains a few collections (fee $^1/_2$-1 fr.).

On the first floor are the so-called *Eugubian Tablets*, which were discovered in 1444 near the ancient theatre (p. 66). They are of bronze, and the Italic inscriptions on the seven tablets are the most extensive in existence. They contain, in the Umbrian language, an old Italian dialect akin to Latin, liturgical regulations and forms of prayer, dating from different periods. The five older ones, in the Umbrian character, are read from right to left. The later (two and a fragmentary third), in Latin letters, date from about the 2nd cent. B.C.

The upper saloon (handsome door) contains a number of pictures, chiefly of the Umbrian school, among the best of which are a church banner of 1503, a St. Vincent Ferrer (school of *Nelli*), and an example of *Timoteo Viti*. The same room contains several charters of the Hohenstaufen emperors (with golden bullæ); very interesting carved chests, cabinets, and chairs of the 15th and 16th cent.; and a number of ancient (comp. above) and modern majolicas.

The third side of the piazza is occupied by the modern *Palazzo Ranghiasci-Brancaleone* (Pl. 1; D, 1, 2).

We leave the Piazza della Signoria (at the E. corner), and soon ascend the steep Via Ducale, which brings us to the Via Sant' Ubaldo (on the right), containing the Palazzo Ducale (Pl. D, 1), an old Gothic edifice, which was remodelled about 1474 by *Luciano da Laurana* (or *Francesco di Giorgio?*) in a style resembling that of the palace at Urbino (p. 145). The fine colonnaded court (custodian in the house next the cathedral) has only one story. The interior is dilapidated (fine view).

Opposite rises the **Cathedral** (*Santi Mariano e Jacopo Martire;* Pl. D, 1, 2), a structure of the 13th cent., destitute of aisles and so built against the slope of the hill that its back is embedded in the ground. The façade is adorned with sculptures of the Evangelists and the Lamb of God (13th cent.). Among the pictures in the interior is a Madonna with SS. Ubaldus and Sebastian, by *Sinibaldo Ibi* of Gubbio (first altar on the left). By the third altar, a Coronation of Mary Magdalene by *Timoteo Viti* (1521); 10th altar (left), a Nativity, by *Eusebio di San Giorgio.* The Pietà at the organ is by *Adone Doni*, who has to some extent followed Michael Angelo's group at Rome (p. 367). The sacristy contains a Flemish vestment, presented by Pope Marcellus II.

We now return to the Via Venti Settembre, descend to the Via Savelli, and follow the latter to the left. At the end (on the right) rises the church of Santa Maria Nuova (Pl. E, 2), containing the admirably-preserved 'Madonna del Belvedere', by *Ottaviano Nelli* (right wall; apply to the sacristan; probably dating from 1404), frescoes on the entrance-wall, and on the wall to the left of the door a St. Anthony, both by *Guido Palmerucci.*

Farther on to the S.E., just outside the *Porta Romana* (Pl. E, 3), lies the church of *Sant'Agostino;* of the frescoes in the choir the Scenes from the life of St. Augustine are by Ottaviano Nelli, the Glory with angels and apostles, and the Last Judgment, by his pupils. We now re-enter the gate and turn to the left, passing the Romanesque church of the *Santissima Trinità*, into the Corso Garibaldi, whence we turn to the left, down the Via Vincenzo Armanni to the church of *San Pietro* (Pl. D, E, 3), with a ruinous façade of the 12th cent., and to the *Porta Vittoria.* Outside the gate is the church of *Santa Maria della Piaggióla* (Pl. D, 3; visitors knock at the left door), containing a good Madonna by Gentile da Fabriano (or Ottaviano Nelli?) over the high-altar.

By following the town-wall (outside) to the N.W. from the Porta Trasimeno, and then turning to the left, we reach the remains of an *Antique Theatre* (Pl. C, 2; discovered in 1863), apparently of the republican era and restored under Augustus. Near it, to the S.E., are the ruins of a large tomb, known as the *Mausoleum* of Pomponius Graecinus. The ancient town extended farther into the plain than the modern.

From Gubbio to *Perugia* by road, see p. 78; to *Urbino*, see p. 146.

73½ M. *Padúle.* — Beyond (78 M.) *Branca* (1217 ft.) we cross the *Chiaggio* and traverse the valley of that stream to —

83 M. *Fossato di Vico*, see p. 141.

PERUGIA
1:10.000
0 100 200 300 400 500
Metri
A
B
C
D
E
F
1
2
3
4
Pta S.Angelo 100 metri
Corso Garibaldi
S.Benedetto
Filanda
Faina
Via dell'Elce
Cas.Braccio Fortebraccio
Ponte Rio
S.Agostino
Pta S.Antonio
Ponte Felcino
Umbertide, Gubbio
Pta Elce
Universita
Pzza S.Agost.
Pta del Bulagaio
Via Fabretti
Monte Luce
Via di Monte Luce
Mattatoio
Mosaico Romano
Pe Gall.
V. di S.Elisabetta
V. Goldoni
Via Fortebraccio
Porta Conca
V. Alessandro Pascoli
Arco di Augusto
Via Pinturicchio
Corso Bersaglieri
Fonte-nuovo
Via Enrico dal Pozzo
Accad.d.disegno
S.Maria nuova
Pta Pesa
V. Orazio Antinori
Via Appia
Via Vecchia
Via Baglioni
Via del Verzaro
S.Martino
Pzza Ansidei
Pzza d. Prome
Pta d. Carmine
Acc. di Belle Arti
S.Bernardino
S.Franc.
Pzza d. Aratri
Teatro Morlacchi
Pzza Biordo Michelotti
S.Severo
Pzza d.Duca
Pzza Carmine
Teatro Turreno
Via Bontempi
Via Settembre
Posso di Piaggia Marota
V. Piccinino
Pal.Sorbello
V. Imbriani
V. d. Piscinello
Mad.d.Luce
Intend. d.Finanze
Cavallotti
Pzza Dante
Via d. Priori
Pzza d. Oddi
Maestà d. Volte
Cattedrale
V. Goleazzo Alessi
Torre d.Sciri
Episcopio
Pzza d. Municipio
Gesù
S.Teresa
Ch.Nuova
Municipio
S.Fiorenzo
Porta S.Susanna
Via Pompeo Pellini
Casa d.Perugino
Cambio
Posta
Pzza d.Campo di Battaglia
Pta
Via Cupa
V. Mazzini
Borsa
Tribunali
S.Margherita
Manicomio S.Margherita
Banca
Uff. Telef.
Teatro d.Pavone
Pzza
Via Garibaldi
Via Cesare Battisti
Via XIV Settembre
Spoleto
Viale Pompeo Pellini
Piaggia Colombata
Ponte Felcino
S.Bevignate, Cimitero

S.Prospero
d.Castellano
Arco d.
Mandorla
Piazza
Mariotti
Banca d'It.
Vitt.Emanuele
S.Ercolano
Prefett.
Card.
Viale Carlo Alberto
S.Spirito
S.Croce
Cas.Biordo
Michelotti
Colle dei Butinelli
Bucacciu
Pta Eburnea
S.Spirito
Cas.
Carabin.
S.Domenico
Staz.di
Pta Nuova
Carceri
Pta Nuova
Str. del Bucaccio
Stazione
Caserme
Pta S.Pietro
Pta S.Girolamo
S.Anna
Borgo XXIGiugno
Tiro a Segno
Prefola
Villageminì
Pta Valle
Ceppi
alta
Casaglia
bassa
L'Istituto
Pta del Frontone
S.Pietro
d.Cassinensi
Mon.di 1859
Giardino del Frontone
PERUGIA
Monteronne
Stazione
Piscille
Osteria
Sepolcri
Ponte
S.Giovanni
Assisi
Pta S.Costanzo
Città della Pieve
Lago Trasimeno
S.Marino
Terontola
CONTORNI DI PERUGIA
1:70.000
0 500 1000 1500 2000 Metri

9. Perugia.

Arrival. Electric Tramway from the station (994 ft.; restaurant) through the Porta Nuova (Pl. C, D, 6; 25 c.) and across the Piazza Vittorio Emanuele (Pl. C, 5; 20 min.) to the Piazza Danti (Pl. C, 3); fare 30 c. (there and back 50 c.), handbag 10, trunks 30 c. — Cabs rarely at hand (see below). The road ascends in curves and ends at the Porta Nuova (Pl. C, D, 6), beyond the military hospital and the Piazza d'Armi. At the first bend of the road to the left, a footpath leads straight to the town in 20 min., ending at the Porta Ebúrnea (Strada del Bucaccio; Pl. A, B, 6). *Agenzia di Città* of the state railways, Piazza Umberto Primo.

Hotels (comp. p. xviii). — *Grand Hôtel Brufani (Pl. a, C, 5; English landlord), well situated at the entrance to the town, 100 R. at 4-6, B. $1^1/_2$, déj. 3, D. 5, pens. 8-12, motor-omn. $1^1/_2$ fr., frequented by the English (rooms should be secured in advance); *Palace Hotel (Pl. p; C, 5), Piazza Vittorio Emanuele, in the former Pal. Cesaroni, 100 R. at 4-6, B. $1^1/_2$, déj. 3, D. 5, pens. 12-14, electric omn. $1^1/_2$ fr.; these two of the first class, with lifts, electric light, central-heating, and baths. — Second class: Hôt. de la Grande-Bretagne & Poste (Pl. b; C, 4), Corso Vanucci 21, at the corner of the Piazza Umberto Primo, with trattoria, R. from $2^1/_2$, L. & A. 1 fr.; Alb.-Pens. Belle Arti (Pl. c; C, 5), Via Luigi Bonazzi 21, with open view, R. 2-$2^1/_2$, pens. 5-6 fr., generally well spoken of. — Furnished rooms are inexpensive.

Restaurants. *Palace Hotel* (see above); *Trasimeno*, Corso Vanucci 5; *Hôtel de la Grande-Bretagne & Poste*, see above; *Trattoria degli Artisti*, Via dei Priori 7-9 (Pl. C, 4), plain but well spoken of. — Beer at Via Baglioni 39a (Pl. C, 5).

Cafés. *Baduel, Trasimeno, Pietro Vanucci*, all three in the Corso Vanucci.

Baths. Via Augusta 1 (75 c.).

Post & Telegraph Office (Pl. C, 5), in the Palace Hotel (see above), Piazza Vittorio Emanuele.

Cabs. Fares in the town: with one horse, per drive 75 c., per hr. $1^1/_2$ fr., each $^1/_2$ hr. more 50 c.; at night (1-5 a.m.) $1^1/_4$, 2, and 1 fr.; with two horses, per drive $1^1/_4$, per hr. 3, each $^1/_2$ hr. more 1 fr.; at night, 2, 4, and $1^1/_2$ fr. Between the station and the town: one-horse $2^1/_2$, two-horse 4, a single place 1 fr. Small luggage 10, trunk 20 c. — Carriages *(vettura di rimessa)* for excursions with one horse ca. 3, with two horses 5 fr. per hr. — Motor-Cars may be hired through the hotel-keepers.

Diligence Office, Corso Vanucci 38: diligence to *Umbertide* (p. 64), daily at 7.30 a.m. and 3.45 p.m., in $3^3/_4$ (back in $4^1/_2$) hrs., 3 fr.; to *Todi* (p. 78), daily at 7 a.m., in $5^1/_2$ (back in $6^1/_2$) hrs., $5^1/_2$ fr.

Photographs at *Dom. Terese's*, opposite the Municipio (Pl. C, 4).

English Church Service at the Grand Hôtel.

Principal Attractions ($1^1/_2$ day). *Collegio del Cambio* (p. 70), *Palazzo del Municipio* with the *Pinacoteca Vanucci* (p. 71), *Fonte Maggiore* (p. 72), *Cathedral* (p. 73), *Arco di Augusto* (p. 74), *University* (p. 74), *San Bernardino* (p. 75), *San Domenico* (p. 76), *San Pietro de' Cassinensi* (p. 77). — A drive to *Assisi* recommended (comp. p. 80).

Perugia (1615 ft.), the capital of the province of Umbria, with 20,132 inhab., the residence of a prefect, of a military commandant, and an archbishop, and the seat of a university, lies on a group of hills about 985 ft. above the valley of the Tiber. The town is built in an antiquated style, partly on the top of the hill, and partly on its slope. Numerous buildings of the 14-15th cent. (when the

town was at its zenith), the paintings of the Umbrian school, and the fine views of the peculiar scenery, make Perugia one of the most interesting places in Italy. It is a good centre for distant excursions and on account of its good air is well adapted for a summer-resort. It is much frequented by English and American visitors in the spring and autumn. The drinking-water, which comes from the neighbourhood of Nocera Umbra, is good.

Perusia was one of the twelve Etruscan confederate cities, and not less ancient than Cortona, with which and Arretium it fell into the hands of the Romans, 310 B. C. It subsequently became a municipium. In the war between Octavianus and Antony, the latter occupied Perusia in the autumn of 41, but after an obstinate struggle was compelled by the former to surrender (Bellum Perusinum), the town suffering severely and being finally reduced to ashes. It was afterwards rebuilt and became a Roman colony under the name of *Augusta Perusia* (comp. p. 74). In the 6th cent. it was destroyed by the Goth Totila after a siege of seven years. In the wars of the Longobards and of the Guelphs and Ghibellines it also suffered greatly; in the 14th cent. it acquired the supremacy over nearly the whole of Umbria, but in 1370 was compelled to surrender to the pope. Renewed struggles followed, owing to the conflicts between the powerful families of Oddi and Baglioni. In 1416 the shrewd and courageous Braccio Fortebraccio of Montone (p. 75) usurped the supreme power, whence new contests arose, until at length Giovanni Paolo Baglioni surrendered to Pope Julius II. (1506). Leo X. caused him to be executed at Rome in 1520. In 1540-43 Antonio da Sangallo the Younger, by command of Paul III., erected the citadel (Rocca Paolina; p. 69) '*ad coercendam Perusinorum audaciam*'. In 1708 the town was captured by the Duke of Savoy, in 1849 by the Austrians, and in 1860 by the Piedmontese. — Comp. 'Perugia', by *Margaret Symonds* and *Lina Duff Gordon* (London, 1898; Mediæval Town Series); the 'Cities of Umbria', by *Ed. Hutton* (London, 1905); and the 'Umbrian Towns', by *Mr. and Mrs. J. W. Cruickshank* (London, 1901).

Umbrian School of Painting. As early as the time of Dante an Umbrian artist, the miniature-painter *Oderisio* of Gubbio (p. 64), was celebrated, and art was practised in *Gubbio*, *Fabriano*, *Perugia*, etc. The neighbouring Siena doubtless exercised an influence on the prevailing style of art, which was confirmed by the situation of the towns, the character of their inhabitants, and the religious atmosphere diffused by Assisi and Loreto. Neither dramatic power nor wealth of imagination is to be found in the Umbrian style, its characteristic features being reverie, tranquillity, and gentleness of sentiment. The men portrayed often appear destitute of individuality and vigour, the female figures, on the other hand, excite our admiration owing to their winning and devout expressions. Technical improvements seem to have been introduced but slowly, but the old style was thoroughly cultivated and rendered more attractive by frequent use of decorative adjuncts.

Setting aside the painters of the 14th cent., who were dispersed among various small towns, we find that *Ottaviano Nelli* (p. 64) was the first able representative of this school. Works by this master are preserved both in his native town and at Foligno. Nelli was, however, eclipsed by *Gentile da Fabriano* (ca. 1370-1428), who probably had studied the Sienese masters in his youth, and who afterwards undertook long journeys (*e. g.* to Venice and Rome), thus establishing his reputation throughout Italy. His style not unfrequently resembles the Flemish. Besides Gubbio and Fabriano, other Umbrian towns possessed local schools of painting, such as *Camerino* and *Foligno*. The latter, about the middle of the 15th cent., gave birth to *Niccolò di Liberatore*, surnamed *Alunno*, a man of limited ability, which, however, he cultivated

to the utmost. His prevailing theme is the Madonna, to whose features he imparts beauty in happy combination with reverie; and in this department he may be regarded as the precursor of Perugino and Raphael.

Meanwhile Perugia, the largest city in this district, by no means remained idle. In this wider and more enterprising field the old conventional styles were soon abandoned as unsatisfactory, and the necessity of adopting the Florentine style was urgently felt. In the latter half of the 15th cent. *Benedetto Buonfigli* (ca. 1420-96) was the first who strove to throw aside the local style of painting, and the same effort was made by *Fiorenzo di Lorenzo*, a younger master, perhaps a pupil of Benedetto.

This improved style was brought to maturity by *Pietro Vanucci* of Città della Pieve (1446-1524), surnamed *Perugino*, after the chief scene of his labours, a master to whom the Umbrian school is chiefly indebted for its fame. Perugia was, however, by no means the only sphere of his activity. He repeatedly spent years together in Florence, and was employed for a considerable time in Rome. His endeavours to overcome the defects of his native school were crowned with success. In Verrocchio's studio in Florence he was initiated into the secrets of perspective and the new mode of colouring, and in both respects attained consummate skill. Down to the beginning of the 16th cent. his excellence continued unimpaired, as his frescoes in the Collegio del Cambio, and several works in the Gallery at Perugia sufficiently prove. During the last twenty years of his life, however, his works show a falling off, occasioned, doubtless, by his accepting more orders than he could conscientiously execute, whereby his art was degraded to a mere handicraft. He seems, indeed, to have had more studios than one at the same time, as for example in 1502-5 both at Florence and Perugia, in the latter of which the young *Raphael* was employed (comp. p. 75).

Another great master of the Umbrian school, vying with Perugino, is *Bernardino Betti*, surnamed *Pinturicchio* (1454-1513). Although he exercised no considerable influence on the progress of Italian art, and remained unaffected by the striking improvements introduced by Leonardo and others, yet he thoroughly understood how to utilize the traditional style and the current forms, and was marvellously prolific as a fresco painter. The Vatican and Roman churches, the Cathedral Library at Siena, and the Collegiate Church at Spello, are the chief scenes of his activity. — Amongst the younger contemporaries of Perugino we must next mention *Giovanni di Pietro*, surnamed *Lo Spagna* after his native country, whose paintings are hardly inferior to the early works of Raphael, and who, in common with all the Umbrian masters, exhibits great ease of execution.

Other assistants of Perugino, but of inferior merit, were *Giannicola di Paolo Manni* (d. 1544) and *Eusebio di San Giorgio* (ca. 1500). The latter was so successful in imitating Raphael in superficial respects that several of his pictures, amongst others the Adoration of the Magi in the picture-gallery at Perugia (Room XII, No. 23, p. 72), have been attributed to Raphael himself. Of *Sinibaldo Ibi* and *Tiberio d'Assisi*, who flourished during the first twenty years of the 16th cent., little is known, and their works are rare. *Gerino of Pistoia* seems to have been a good painter of the average class, and the works of *Domenico di Paris Alfani* (1483- after 1536), a friend of Raphael, possess considerable attraction. These last masters, however, show little individuality, and before the middle of the 16th century the Umbrian school was completely merged in those of Rome and Florence.

At the entrance to the upper part of the town, on the site of the citadel (p. 68), which was removed in 1860, extends the Piazza Vittorio Emanuele (Pl. C, 5), in which rises the *Prefettura*, adorned with arcades on the groundfloor. In the centre of the piazza

is a bronze equestrian *Statue* of *Victor Emanuel II.*, by Tadolini (1890). The garden-terrace in front of the Prefecture affords a superb *View of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and numerous other villages, enclosed by the principal chain of the Apennines extending from Gubbio onwards; the Tiber and part of the lower quarters of Perugia are visible also. (A band plays here two evenings a week.)

Northwards from the Piazza Vittorio Emanuele runs the Corso Vanucci to the left, leading to the cathedral-square, and the Via Baglioni to the right, leading to the Piazza Giuseppe Garibaldi (p. 76), at the corner of which is the Palace Hotel, with the Post and Telegraph Office. We follow the Corso Vanucci (Pl. C, 5, 4), the chief street in the town.

Beyond the Piazza Umberto Primo (left) is the *Banca di Perugia* (No. 5; Pl. C, 4), with a room on the first floor adorned with mural paintings from the history of the town, by A. Brugnoli (1895; adm. by permission of the manager).

Still farther on, on the same side, is the ***Collegio del Cambio** (Pl. C, 4), the old chamber of commerce. The 'Udienza del Cambio' contains a celebrated series of frescoes by *Perugino* (1499-1500), his largest completed work of the kind, for which he received 350 ducats from the guild of merchants. Adm. 7-12 and 3-5, in winter 10-2; tickets, 50 c., at the adjacent Farmacia Severini; best light 11-12.

These compositions throw important light on the trend of thought in the Renaissance period; on one side are the four cardinal virtues, with the ancient historic personages who stood for them; while the three Christian virtues are glorified in the remaining frescoes. On the wall to the left of the door. 1st Arch: to the left, Fabius Maximus, Socrates, and Numa Pompilius, with Prudence above; to the right, Furius Camillus, Pittacus, and Trajan, with Justice above. 2nd Arch: to the left, Lucius Sicinius, Leonidas, and Horatius Cocles, with Fortitude; to the right, Scipio, Pericles, and Cincinnatus, with Temperance. On the pillar between the arches is a portrait of Perugino. — Opposite the entrance: to the left, the Transfiguration as the fulfilment of faith; to the right, *Adoration of the Magi, as a revelation of love (charity). — Right wall, 1st Arch: to the left, Prophets, to the right, Sibyls, as the heralds of hope; above, Jehovah. The 2nd Arch is occupied by the finely-carved judicial throne and the money-changers' bench. — On the ceiling are medallions of the seven planets, surrounded by admirable arabesques (the work of Perugino's pupils). — Raphael is said to have been one of his assistants in the execution of these frescoes, though there is no direct evidence of it. The exquisite carved and inlaid work ('tarsia') of the benches, doors, etc. by *Dom. del Tasso* (1490-93) of Florence and *Antonio di Mercatello* (1501) are amongst the finest works of the kind. — The adjacent Chapel contains an altar-piece and frescoes by *Giannicola Manni* (1517).

Adjoining the Collegio is the ***Palazzo del Municipio** (Pl. C, 3, 4), a huge edifice of 1281 and 1333, with its principal façade towards the Corso and a second, with a new flight of steps, towards the Piazza del Duomo. It is adorned with fine windows and with the armorial bearings of towns allied with Perugia. — Over the

portal in the Piazza del Duomo are a griffin, the cognizance of the town, and a lion in bronze (14th cent.); below are chains and bars of gates, commemorating the victory gained by the Perugians in 1358 over the Sienese. The chief entrance, in the Corso, is adorned with sculptures and elaborate ornamentation. On the first floor is the *Sala del Consiglio*, with a fine Renaissance door, in a lunette above which is a Madonna by Fiorenzo di Lorenzo. On the same floor is the *Sala del Capitano del Popolo* or *dei Notari*, an apartment of noble dimensions, with coats-of-arms of former dignitaries and podestàs painted on the walls (14th cent.).

On the third floor is the ***Pinacoteca Vanucci**, or municipal picture-gallery, formed since 1863 of works collected from suppressed churches and monasteries, and of great value to the student of Umbrian art. Adm. 9-3, June-Aug. 10-4, Sun. & holidays 9-1; tickets 1 fr., in the 'Economato' on the first floor (to the left). Catalogue (1907) $^1/_2$ fr.

We pass through the vestibule into the —

Sala dei Cimeli (I; old paintings): 6. *Margheritone d' Arezzo*, Large Crucifixion (1272); 14. *Meo da Siena*, Madonna and saints. No. 15., Two saints, and No. 16., The Apostles, evidently belong to the same work. 22. *Ambrogio Lorenzetti*, Madonna and four saints.

Sala II (formerly the *Cappella dei Decemviri*, or *del Bonfigli*), with frescoes by *Benedetto Bonfigli* (1454-96). To the right of the windows and on the entrance-wall are scenes from the life of St. Louis of Toulouse. Opposite the windows are the Burial of St. Louis and the Martyrdom of St. Herculanus on the occasion of the capture of Perugia by Totila (see p. 68). On the adjacent wall is the Burial of St. Herculanus. The carved choir-stalls, set up again in 1907, were begun in 1452 by *Gaspare di Jacopo da Foligno* and finished by *Paolino d' Ascoli*. The glass-cases contain MSS. and choir-books with miniatures.

Sala III contains frescoes of the 13th and 14th cent. from Sant' Elisabetta (p. 74). — Corridor (IV): Engravings.

Sala dei Trecentisti (V; 14th cent.): Sienese pictures, most of them valuable. 12. Madonna with SS. Catharine, Agnes, Elizabeth, Herculanus, Constantius, etc., with smaller scenes above and in the predella. *Taddeo di Bartolo* or *Bartoli* (1403), 18. Descent of the Holy Ghost, 21. St. Francis with SS. Anthony of Padua, Herculanus, Louis of Toulouse, and Constantius, 23. Madonna with angels and saints.

Sala dei Quattrocentisti (VI; 15th cent.): *16. *Gentile da Fabriano*, Madonna; *Giovanni Boccati da Camerino*, 18. Madonna, with angelic musicians, 19. Madonna enthroned, with singing angels, four church-fathers, and SS. Dominic and Francis (1447). *Tom. d' Arcangelo of Cortona*, Exploits of the condottiere Braccio Fortebraccio (p. 68; frieze).

Sala dei Toscani (VII): *1-18. *Fra Angelico da Fiesole*, Fragments of a large altar-piece (Madonna with angels, Annunciation, Saints, Miracles of St. Nicholas of Bari; 1437); 19. *Piero della Francesca*, Madonna and four saints, with the Annunciation above; 20. *Benozzo Gozzoli*, Madonna enthroned with saints (1461); 22. *Luca Signorelli*, Madonna with angels and saints (1510; studio-piece).

Sala di Benedetto Bonfigli (VIII): *Bonfigli*, 1. Adoration of the Magi, 5. Madonna with angelic musicians, 8. Annunciation, with St. Luke.

Sala di Bartolomeo Caporale (IX): 1. *Bonfigli*, Church-banner of San Bernardino of Siena (Christ blessing the saint, and, below, a procession in front of the Oratorio di San Bernardino; p. 75; 1465); *Bart. Caporale*, 8. Christ with the Madonna in glory (fresco; 1469), 10. Banner of the Brotherhood of the Annunziata (1466); 16. *Bonfigli*, Madonna.

Sala di Bernardino di Mariotto (X): *Bernardino*, 1. Madonna and saint, 4. Madonna with a praying nun (1492). Also some frescoes (Nos. 9-16) by *Fiorenzo di Lorenzo*. — A small room (XI) on the right contains frescoes from the Palazzo dei Pontani, some representing Perugian lawyers.

Sala di Fiorenzo di Lorenzo (XII): *Fiorenzo*, 1. Madonna with angels and saints (altar-piece in four sections), 4. Adoration of the Shepherds; 6. *Fiorenzo* (or *Pinturicchio*?), Adoration of the Magi; 7. *Fiorenzo* (or *School of Mantegna*?), Bust of the Virgin in a garland, with angels' heads below; 19. *Perugino*, Coronation of the Virgin (for the back see No. 22 in the Sala del Perugino); *Fiorenzo* (?), 20. St. Sebastian, 21. Madonna with angels and four saints; 25. *Fiorenzo*, Pietà. — Gabinetto di Fiorenzo di Lorenzo (XIII): 1. *Fiorenzo*, Tabernacle with SS. Peter and Paul and the Madonna with angels (1487); 2-9. *Fiorenzo* (?), Miracles of San Bernardino (2-6, master-pieces; 7-9, inferior).

Sala del Perugino (XIV): *Carattoli*, Marble bust of Perugino. 1. *Perugino*, St. James; below, an autograph letter of the master to the Prior of Sant' Agostino (dated 30th March, 1512); 5-21. *Perugino*, Nativity, Baptism of Christ, Predelle, Saints, all being fragments of a large altar-piece from Sant' Agostino (1502); 22. *Perugino*, Madonna and Mary Magdalene, SS. Francis and John on either side of a carved wooden crucifix (for the front see No. 19 in the Sala di Fiorenzo di Lorenzo).

Gabinetto del Perugino (XV): *Perugino*, 1. St. Jerome and Mary Magdalene, 3. St. John the Baptist with four saints, *2. Madonna blessing the members of a fraternity (1497), 4. Pietà, 5. Repentant St. Jerome.

Sala di Giannicola Manni e di Berto di Giovanni (XVI), the former a pupil of Perugino (see p. 69), the latter an imitator of Raphael.

*Sala del Pinturicchio (XVII), which contains the gems of the collection: 1. *Pinturicchio*, Large altar-piece in its original frame, the Madonna with the Child and St. John; on the wings, SS. Augustine and Jerome; above, the Annunciation; in the pediment, a Pietà; in the predelle, scenes from the lives of SS. Augustine and Jerome (1498). 3. *Pinturicchio*, Painted banner with St. Augustine (on silk); 5. *Perugino* or *Giannicola Manni*, Transfiguration (1522), 6. Three predelle belonging to it; 7. *Perugino*, Madonna and four saints; *School of Raphael*, 8. Strip of decorative painting, 11. God the Father with angels (both belonging to the Entombment, in Rome, comp. pp. 76, 222); 9. *Perugino*, Madonna, with worshippers, and SS. Francis and Bernardino (Perugia in the background); 12. *Eusebio di San Giorgio*, Adoration of the Magi (1505; comp. p. 69); 14. *School of Raphael* (?), Madonna, resembling the Conestabile Madonna, formerly in Perugia, now in St. Petersburg; 15. *Eusebio di San Giorgio*, Madonna with SS. John the Baptist and Benedict; *Spagna*, 17. Madonna and Child (fresco), 19. Madonna with SS. John the Baptist, Francis, Jerome, and Anthony.

Sala della Scuola di Perugino (XVIII): *Domenico di Paris Alfani*, 28. Madonna with SS. Peter, Paul, Nicholas, and Lucy (1524), 38. Holy family, from a drawing at Lille ascribed to Raphael. — The three last rooms (XIX-XXI) are the Sala Domenico Alfani, Sala della Torre, and Sala Orazio Alfani.

The **Biblioteca Comunale** (founded in 1615), which also is in this Palazzo, contains about 70,000 vols. and some fine MSS. of the 11-15th cent., with miniatures. Connected with the Library are the *Municipal Archives*, containing documents and deeds dating from the 12th cent. onwards.

The interesting *Sala del Collegio della Mercanzia* (adm. by the 5th door to the right of the main entrance to the Municipio; nominal hours, 10-12, not rigidly adhered to) contains fine intarsia-work (ca. 1400).

In the Piazza del Municipio (Pl. C, 3) rises the ***Fontana Maggiore,** erected in 1277-80 in connection with an aqueduct

begun in 1254. According to Burckhardt it is one of the finest fountains of that period in Italy. It consists of three admirably proportioned basins, adorned with numerous biblical and allegorical figures in relief, executed by *Niccolò* and *Giovanni Pisano* (1280) and *Arnolfo di Cambio* (two of the statuettes are modern substitutes). — The W. side of the piazza is occupied by the *Episcopio*, or episcopal palace, behind which is the vaulted gateway called *Maestà delle Volte*, a relic of the Palazzo del Podestà, which was burned down in 1329 and again in 1534.

A little to the N., in the Via del Verzaro, is the small church of *San Martino di Verzaro* (Pl. C, 3), containing a fresco by Giannicola Manni (the Virgin between St. John the Baptist and St. Lawrence).

The **Cathedral** *of San Lorenzo* (Pl. C, 3), a Gothic edifice dating from the 15th cent., is externally unfinished. Adjoining the entrance from the piazza is (right) a handsome late Gothic pulpit (1439), and (left) a *Bronze Statue of Julius III.* by V. Danti (1555).

The Interior, consisting of nave and aisles (of equal height) with a short transept, is of spacious but heavy dimensions. — On the right of the entrance is the tomb of Bishop Baglioni (d. 1451) by *Urbano da Cortona*, beyond which is the Cappella San Bernardino, with a Descent from the Cross, a masterpiece by *Baroccio* (1569); the painted window representing the Preaching of St. Bernardino of Siena is by *Costantino di Rosato* and *Arrigo Fiammingo* of Malines (1565; restored in 1863). — In the Left Aisle is the *Cappella del Santo Anello* (*i. e.* of the betrothal ring of the Virgin), which down to 1797 contained the celebrated Sposalizio by Perugino, which was carried off by Napoleon and is now at Caen in Normandy. The stalls are by *Giov. Batt. Bastone* (1529); the elegant tabernaculum, executed by the goldsmith *Federigo del Roscetto* (1511), contains the betrothal-ring of the Virgin, which is on view only five times in the year. On the 3rd pier is a revered Madonna by *Giannicola Manni*, the conception of which is unusually vigorous. Below the 2nd window to the left, Christ imparting his blessing, and saints, by *Lodovico di Angelo;* below the 3rd window, Pietà in relief, by *Agostino d' Antonio di Duccio* (1474). — The Left Transept contains a marble sarcophagus of 1615 enclosing the remains of Popes Urban IV. and Martin IV., both of whom died at Perugia (1264 and 1285). The bones of Innocent III. were transferred to Rome in 1892 (see p. 346). The beautiful Choir Stalls were begun by *Giuliano da Maiano* in 1486 and finished by *Domenico del Tasso* in 1491. — In the Right Transept is a statue of Leo XIII. (1892), archbishop of Perugia in 1846-77. — The adjoining Winter Choir contains an *Altar-piece by *Luca Signorelli:* Madonna with a lute-playing angel and SS. John the Baptist, Honuphrius the Hermit, Stephen (?), and a bishop as donor (1484).

The *Priests' Seminary* adjoining the cathedral on the W. has picturesque cloisters, immured in which are some interesting fragments of sculpture. The *Library* possesses a Codex of St. Luke of the 6th century.

To the E. and N. of the Cathredal lies the Piazza Danti (Pl. C, 3), quitting which, by the Piazza Piccinino and the Via Bontempi to the E., and then taking the first side-street, the Via Raffaello, to the left, we reach the college of —

***San Severo** (Pl. D, 3), formerly a convent of the order of Camaldoli. In the chapel of this convent *Raphael* painted his first independent *Fresco, in 1505, having left Perugino's school the

year before, and visited Florence in the interim. Entrance adjoining the chapel (custodian $^1/_2$ fr.).

The fresco, which was seriously damaged and was thoroughly restored in 1872 by Consoni, may be regarded as the forerunner of the upper part of Raphael's Disputa in the Vatican: above, God the Father (obliterated) with two angels and the Holy Ghost; below, the Redeemer, between two angels, and the saints Maurus, Placidus, Benedict, Romuald, Benedict the Martyr, and John the Martyr. The Umbrian school has produced nothing finer than some of these figures. At the sides, lower down, St. Scholastica, St. Jerome, St. John the Evangelist, St. Gregory the Great, St. Boniface, and St. Martha, painted by *Perugino* in his 71st year, and plainly revealing the artist's fading powers.

Thence following the side-streets to the N.W. (fine view from the Piazza di Prome, Pl. D, 3), or from the Piazza Danti by the Via Vecchia, to the N., we reach the so-called ***Arco di Augusto** (Pl, C, 2), an ancient town-gate with the inscription *Colonia Vibia Augusta Perusia.* The foundations date from the Etruscan period, the inscription was added in the Roman imperial epoch, while the loggia is of the Renaissance period. The Etruscan walls (nearly $1^3/_4$ M. long), which enclosed the height where the old part of the present town stands, may be easily traced on the W. and S.W.

The small space in front of the Arco di Augusto is called the Piazza Fortebraccio (Pl. C, 2). To the left is the *Palazzo Gallenga*, formerly *Antinori* (1740-58). Straight in front extends the Corso Garibaldi (see p. 75).

A little to the W., near the ruined church of *Sant' Elisabetta* (see p. 71), is preserved a Roman *Mosaic Pavement* (Pl. C, 2), with Orpheus and the animals (permission obtained at the Ufficio Regionale in the Piazza del Municipio).

From the Palazzo Gallenga the Via Ariodante Fabretti leads to the **University** (Pl. B, 1, 2), established in 1320 in a monastery of Olivetans. It has faculties of law and medicine and numbers about 35 lecturers and 350 students. Besides a small *Botanic Garden*, and *Natural History* and *Art History Collections*, it possesses on the first floor a **Museum of Etruscan, Roman, and Mediæval Objects** (open daily, except Mon., 10-2, in summer 10-12 and 3-5; adm. 1 fr.; strangers are admitted at any time).

On the Staircase are Etruscan and Latin inscriptions and unimportant Roman sculptures. At the top is the longest Etruscan inscription known (Tabulæ Perusinæ), found near the town in 1822. The *Corridor* contains Etruscan funeral urns and sarcophagi. From its S. wing we enter Room I, which contains vases and weapons of the stone and bronze ages. — R. II. Vases in 'bucchero nero'; Attic and other painted vases. — R. III. Terracottas, cinerary urns, etc. In the corridor, Terracotta urn in the form of a recumbent man, who is being seized by a goddess of death with the features of a fiend; the hollow interior once contained the ashes of the deceased. — R. IV. Bronzes. In a glass case, Gold ornaments, including a large gold ear-ring with a female head. — R. V. Bronzes, including a fine helmet; several bronze mirrors, including one with representations from the myth of Helen. — R. VI. Mountings of a chariot with figures and ornamentation in the earliest archaic style of E. Greece.

— RR. VII-IX contain the GUARDABASSI COLLECTION, consisting chiefly of interesting objects from Etruscan graves. In the VII. Room, Fine mirror-case, with a representation of Dionysus on the panther; opposite, toilette articles, amber and coral ornaments, etc. In the VIII. Room, Collection of cut gems. — R. X. Cyprian antiquities. — The next four rooms contain MEDIÆVAL AND RENAISSANCE OBJECTS. R. XI. Reliquary containing the remains of the condottiere Braccio Fortebraccio (p. 68), who fell at the siege of Aquila on 5th June, 1424, a few months after his rival, Sforza, had been drowned in the Pescara (formerly in San Francesco dei Conventuali); Coffin of Bishop Baglione, with a sumptuous velvet covering (15th cent). — R. XII. Ecclesiastical utensils, chalices, crucifixes, ivory carvings, including a circular piece with chess-men and a representation of French knights starting for the chase (14th cent.). Three *Masterpieces of enamel work ('champlevés'): a goblet which once belonged to Pope Benedict XI. (d. 1304), and a cup and plate or saucer executed by *Cataluzio di Pietro* of Todi (14th cent.) Silver voting-urn used in municipal elections, with the arms of the guilds (15th cent.). — R. XIII. Seals; waffle irons belonging to distinguished families of Perugia; majolicas; fine terracotta relief of St. Francis, by *Luca della Robbia;* terracotta relief of the Madonna, by *Agostino d' Antonio di Duccio.* — R. XIV. Collection of coins. — In the Corridor are some more Etruscan funeral urns and Roman inscriptions.

The *University Church* contains mediæval works of art, including a 9th cent. tabernaculum and an early-Christian sarcophagus (4th cent.), and plaster casts.

The CORSO GARIBALDI (Pl. B, C, 1; p. 65), which begins at the Piazza Fortebraccio, leads past the piazza in front of the church of *Sant' Agostino*, the choir of which contains fine wood-carvings by Baccio d'Agnolo (1502 and 1532) from designs attributed to Perugino. To the right is an oratory containing pictures by Alfani, Scaramucci, etc. About 8 min. farther on, to the right of the *Porta Sant' Angelo* (comp. inset map on the Plan), is the interesting church of *Sant' Angelo*, a circular structure with 16 antique columns in the interior, in the style of Santo Stefano Rotondo in Rome (p. 338), probably dating from the 6th cent., with later additions.

A vaulted passage under the clock of the Palazzo del Municipio, (p. 70) leads from the Corso Vanucci to the VIA DE' PRIORI (Pl C, 4), the best route to the sights of the W. quarter. The Via Deliziosa, the first turning to the right in the Via della Cupa, which diverges to the left at the *Chiesa Nuova* (Pl. C, 3, 4), contains the *House of Perugino* (Pl. B, 4; denoted by a tablet).

We continue to descend the Via de' Priori, passing the mediæval *Torre degli Scirri* (Pl. B, 3) and the *Madonna della Luce*, a pleasing little Renaissance church of 1519, and reach an open space on the right. Opposite us here rises the —

***Oratorio di San Bernardino** (Pl. A, 3). The early-Renaissance façade, executed by *Agostino d'Antonio di Duccio*, a Florentine sculptor, in 1457-61, is a magnificent polychrome work, in which both coloured marble and terracotta are employed, while the ground of the numerous and very elaborate sculptures is coloured also (Saints in Glory, six Franciscan Virtues, and angelic musicians).

Adjacent is the former convent of **San Francesco al Prato** (Pl. A, 3), recently restored and now occupied by the *Accademia di Belle Arti*. It was for the church of this convent (now much dilapidated) that Raphael painted the Entombment now at Rome (p. 222). In the crypt are frescoes of the 13th cent. (Betrothal and Death of the Virgin).

A few min. outside the Porta Santa Susanna (Pl. A, 4), on the right, are the remains of the Gothic church of *Santa Maria Colomata* (14th cent.), with a façade of red and white marble.

To the E. of the Corso Vanucci, and parallel with it, stretches the Piazza Giuseppe Garibaldi (Pl. C. D, 4), formerly *Piazza del Sopramuro*, resting on extensive substructures, portions of which belong to the ancient Etruscan town-walls. In the centre is a bronze *Statue of Garibaldi*, by Ces. Zocchi. On the E. side of the Piazza rises the attractive *Palazzo del Capitano del Popolo*, afterwards the *Palazzo del Podestà*, dating from 1472; adjoining it is the *Old University*, built in 1483; both edifices are now occupied by courts of justice (*Tribunali;* Pl. D, 4).

The Via Baglioni leads hence towards the S. to the Piazza Vittorio Emanuele (p. 69). We descend here immediately to the left by the Via Marzia (Pl. C, 5), passing the substructures of the old citadel (p. 69), where an Etruscan gate, called *Porta Marzia*, with interesting sculptures and the inscriptions *Augusta Perusia* and *Colonia Vibia*, which was removed from its old site to make way for the citadel, has been re-erected. — We turn to the left here, and follow the Viale Carlo Alberto, at the end of which, to the left, rises the small Gothic church of *Sant' Ercolano* (Pl. D, 5; 1297-1310), with an altar above an early-Christian sarcophagus.

Following the Corso Cavour (Pl. D, E, 5, 6), we reach, to the left, the church of —

San Domenico (Pl. D, E, 6), a Gothic edifice built by *Giov. Pisano* (?) after 1304, and almost entirely re-erected by *Carlo Maderna* in 1614, with a lofty campanile, part of which has been taken down.

In the Left Transept is the Monument to Pope Benedict XI., who died in 1304 from eating poisoned figs, a fate ascribed to the intrigues of Philip IV. of France. It is one of the most famous monuments of its kind, though its ascription to *Giovanni Pisano* is mistaken; above the recumbent figure of the pope rises a lofty canopy, borne by spiral columns and adorned with mosaics (above is a Madonna between St. Dominic and the kneeling pope on one side and St. Herculanus on the other). On the adjacent wall is the tomb of Bishop Benedetto Guidalotto (1429). — The Choir, with a rectangular termination, contains a huge Gothic window filled with rich stained glass, the largest of its kind in Italy (218 sq. yds.), executed in 1411 by *Fra Bartolomeo* of Perugia, and recently restored. This window belonged to the original church. — The inlaid *Choir Stalls* (tarsia) date from 1476-96. — The fourth chapel (Cappella del Rosario) in the Right Aisle has a large altar by *Agostino d' Antonio di Duccio* (1459).

After a few minutes more we pass through the *Porta San Pietro* (Pl. E, 7), richly decorated by Agostino di Duccio and Polidoro di Stefano (1473), and reach the old Benedictine monastery (now an Institute of Experimental Agriculture) and church of —

***San Pietro de' Cassinensi** (Pl. F, 8; entrance in the first court in the corner diagonally opposite, to the left), with a handsome early-Renaissance portal. The church, erected about the year 1000 by San Pietro Vincioli of Perugia, is a basilica, consisting of nave, aisles, and a transept, with a richly gilded flat ceiling, borne by antique columns (16 Ionic and 2 Corinthian) of granite and marble and two pillars, and contains numerous pictures.

In the Nave, above, are ten large pictures illustrating the life of Christ and one (on the entrance-wall) showing a kind of genealogical tree of the Benedictine order, executed in 1592-94 by *Ant. Vassilacchi*, surnamed *l' Aliense*, of Perugia, a pupil of Tintoretto and Paolo Veronese. — The Right Aisle contains several Umbrian pictures. The chapel of St. Joseph, adorned with modern frescoes, contains, on the left, the monumental relief of a Countess Baldeschi, in terracotta from a drawing by *Fr. Overbeck;* on the right, Holy Family, a copy from Andrea del Sarto, by *Pontormo*. — Then, above the door leading to the monastery, Two saints by *Sassoferrato*, after Perugino, and a Holy Family after *Bonifazio* of Venice. Above the door leading to the sacristy, Three saints, also by *Sassoferrato* after Perugino. — In the Sacristy (shown by the custodian, 20-30 c.) are five small half-figures of saints, by *Perugino* (which formerly surrounded the Ascension by the same master, now in Lyons); Infant Jesus and St. John, a copy (not by Raphael) of *Perugino's* large altar-piece at Marseilles; Santa Francesca Romana, by *Caravaggio*. — The *Choir Books* are embellished with good miniatures of the 16th century.

The Choir Stalls, in walnut, are admirably carved and inlaid (tarsia) by *Stefano da Bergamo*, 1535; the doors at the back are by his brother *Damiano*, 1536; above one of them is a fresco of the Madonna with the Child and angels, by *Lo Spagna*. (The visitor should have this door opened by the verger and enjoy the splendid view obtained from this point of the valleys of the Tiber and the Chiaggio as far as Assisi.) — Under the arch of the choir, on each side, are ambones (pulpits) in stone, with reliefs on a golden ground, by *Franc. di Guido*, 1487.

The Left Aisle, beginning at the upper end by the choir, contains a picture by *Angelo di Baldassare*, Mary with the body of Christ and two saints, 1459. In the adjoining chapel is a marble altar with reliefs, partly gilded, by *Mino da Fiesole*, 1473. In the next two chapels: pictures by *G. Reni*, *Giorgio Vasari*, and others. Between these, on the wall of the aisle: Judith, by *Sassoferrato*. Then, Adoration of the Magi, by *Eusebio di San Giorgio;* Annunciation, after Raphael, by *Sassoferrato;* Pietà, a copy after *Perugino*, part of a large dismembered altar-piece from the church of Sant' Agostino.

Close to San Pietro, on the opposite side of the street, is the *Giardino del Frontone*, extending to the Porta San Costanzo, and commanding a magnificent prospect of the valley of Foligno and the Apennines. — Outside the gate lies the church (restored) of *San Costanzo*, of 1100(?), with an ancient façade and portal.

About $^1/_3$ M. beyond the Porta Pesa (Pl. E, 2) is the church of the *Madonna di Monte Luce*, with a fine ciborium by Francesco di Simone of Florence (1483).

Outside the Porta del Carmine (Pl. E, 3) lies the *Cemetery*

(comp. inset map on the Plan), containing a monument to the champions of liberty who fell in 1859.

About 3 M. beyond the Porta San Costanzo (Pl. F, 8) an Etruscan necropolis was discovered in 1840. Carriage there and back, a drive of 1½-2 hrs., 12 fr. This expedition may be conveniently combined with the drive to Assisi (p. 80). — The most interesting of the tombs, and one of the handsomest (though not the oldest) in N. Etruria, is the **Sepolcro de' Volunni** (the tomb of the Volumnii, ca. 300 B.C.; adm. on week-days 9-5, Sun. and holidays 9-12, 1 fr.), close to the road at its intersection by the railway. A flight of steps descends to the entrance, on the wall within which a figure of the sun-god is carved between dolphins. The plan of the tomb resembles that of an antique house, with its nine chambers grouped round an oblong central space, all hewn in the coarse-grained tufa. The cinerary urn of the Paterfamilias occupies the central position, with a head of Medusa above it and two genii of death hanging from the ceiling. Round it, and in the adjoining chambers, are other cinerary urns, the carvings on which are extraordinarily expressive (one bears traces of painting; another, on the left, in the form of a temple, has an Etruscan and Latin inscription). The smaller objects are now preserved in a chamber built above, to the right of the main entrance. — About ¾ M. farther on lies the railway station of *Ponte San Giovanni* (p. 79).

About 1¼ M. to the W. of Perugia station, on the Cortona road, are, beyond the railway, the hill and group of houses called *San Manno*, commanding a fine view of Perugia. Below is an Etruscan tomb-chamber, vaulted with great technical skill and bearing an inscription of three lines.

From Perugia to Gubbio, 25½ M. (carr. in ca. 4 hrs.). Leaving the town by the Porta Sant' Antonio (Pl. E, 1), the road crosses the Tiber by the (5 M.) *Ponte Felcino* (656 ft.), a one-arched bridge of the 14th cent. We traverse pretty country. — At (6 M.) *Bosco* the road to Umbertide (p. 64) diverges to the N. (diligence, see p. 67). — Farther on our road runs to the N.E. over a barren hilly district, skirting *Monte Urbino* (2743 ft.). — 25½ M. *Gubbio*, see p. 64.

From Perugia to Marsciano, 18½ M. (diligence in 4 hrs., 2½ fr.). About 3 M. outside the Porta San Costanzo our road diverges to the right from that to Todi (see below) and remains on the ridge of hills on the W. bank of the valley of the Tiber. — 6 M. *San Martino in Colle.* — 8 M. *Sant' Enea*, prettily situated. — 15 M. *Cerqueto* (1017 ft.); in the village-church are a St. Sebastian and other fragments of frescoes by Perugino (1478). — 18½ M. *Marsciano* (604 ft.; Alb. Luca Baglioni), with 2213 inhabitants.

From Perugia to Todi, 28 M. (diligence, see p. 67). The road descends to the S., viâ *I Murelli*, into the valley of the Tiber, which it crosses by the (7½ M.) *Ponte Nuovo* (575 ft.), and then remains on its left bank. — 9½ M. *Deruta* (715 ft.; Alb. Leone, R. 1 fr.) was from the 16th to the 18th cent. the seat of a majolica industry. The church of San Francesco contains a painting of God the Father, with saints, by Fiorenzo di Lorenzo (1475). In the town-hall are an altar-piece by Niccolò Alunno (Madonna dei Consoli, 1458) and a small collection of majolica. — 12½ M. *Casalina*, with a castle of 1365 and a school of agriculture.

28 M. **Todi** (1348 ft.; *Hôt. Mancini*, Corso Cavour 1, R. 2, D. 3 fr., well spoken of; *Alb. Cavour*, Via Misericordia, R. 1¼ fr.; *Trattoria Garibaldi*, Piazza Garibaldi, also rooms), the ancient Umbrian *Tuder*, with 3599 inhab., is situated on a steep hill. Its ancient importance is indicated by the fragments of walls and the extensive ruin of a supposed *Temple of Mars* (comp. p. 408), or of a *Basilica*. In the Piazza are the Romanesque *Cathedral* and the Romanesque-Gothic *Town Hall* (1267; containing a Coronation of the Virgin by Lo Spagna, 1511). The church of *San Fortunato* with a handsome portal, attributed to Lor. Maitani (ca. 1320), contains the tomb of Jacopone da Todi (d. 1306), the supposed author of the 'Stabat mater dolorosa'. The finest building of all, however,

is the pilgrimage-church of *Santa Maria della Consolazione*, the interior of which was begun in 1508 by Cola Matteuccio da Caprarola, while the exterior was completed in 1516-24 by Ambr. da Milano and Fr. de Vito Lombardo. It is in the form of a Greek cross and covered with a dome, added in 1606. The arms of the cross are also surmounted with domes, and are polygonal in shape with the exception of the choir, which is semicircular. The exterior is remarkable for its simple and massive style, and the interior for its symmetrical proportions and the delicately graduated ornamentation of its pillars. The *Castle* (Rocca) affords a fine view.

From Todi to Narni, 28 M., viâ *Rosaro*, *Castel Todino* (1433 ft.) and *San Gemini*. About 2 M. short of the last and about $^1/_2$ M. to the E. of the road, on the ancient, now abandoned Via Flaminia (p. 131), are the ruins of the once prosperous *Carsulae*. The best-preserved relic is a city-gate, known as the *Arco di San Damiano*. [From this point, with the aid of a guide from San Gemini, we may ascend the *Monte Torre Maggiore* (3678 ft.; to the S.E.) in ca. 2 hrs.; the way passes *L'Eremita* (2570 ft.), an old convent.] On the highroad, about $^1/_2$ M. farther on, is the mineral spring (with a well-house) of San Gemini. From San Gemini ($7^1/_2$ M. from Narni) two roads descend gradually to the beautiful valley of the *Nera*, one leading to the S.E. to *Terni* (see p. 93; diligence from Todi in 7 hrs., 5 fr.), and the other to the S. to *Narni* (p. 96).

10. From Perugia to Foligno and Orte (*Rome*).

77 M. Railway. Express (after Foligno only) in $4^1/_4$ hrs. (fares ca. 15 fr. 40, 10 fr. 80 c., 7 fr.); ordinary train in $4^3/_4$ hrs. (14 fr. 40, 10 fr. 10, 6 fr. 50 c.). Lightning express on Mon., Wed., & Frid. in summer in 4 hrs. 5 min. (15 fr. 85, 11 fr. 10 c.). — The most interesting points are *Assisi*, *Spoleto*, and *Terni*. It is sometimes advisable to exchange the railway for the road; in this way the Tomb of the Volumnii (p. 78) may be visited by driving from Perugia to Assisi ($14^1/_2$ M.; one horse carr. 10, there and back 15 fr., two-horse carr. 25 fr.), and the Temple of Clitumnus (p. 88) between Foligno and Spoleto. — From Perugia to *Rome*, 129 M., express in $6\text{-}6^1/_2$, ordinary train in $7^1/_2$ hrs.

Perugia, see p. 67. — The train descends, passing through several tunnels. To the left we obtain a glimpse of the tomb of the Volumnii (p. 78) and a pleasing retrospect of Perugia. — 7 M. *Ponte San Giovanni*. The train crosses the Tiber, which was the ancient frontier between Etruria and Umbria and here breaks through the Umbrian mountains in a S.W. direction. We then cross the *Chiaggio* (p. 64). — The valley which the train now follows as far as Spoleto (p. 88) forms a prolongation of the upper valley of the Tiber, to the W. of the main ridge of the Apennines. — 13 M. *Bastía*, whence a diligence plies once daily (in 2 hrs., 2 fr.) to ($7^1/_2$ M. to the S.W.) *Bettona* (1164 ft.; Alb. Agata Tiberi, R. 1 fr.), the Etruscan *Vettona*, situated on a hill above the Chiaggio, with the remains of old walls.

15 M. *Assisi* (715 ft.). The town lies on a hill to the left (cab $1^1/_2$ fr.; hotel-omn. see p. 80). Those who do not intend to spend a night at Assisi should visit the pilgrimage-church of Santa Maria degli Angeli before ascending to the town. The church lies on the other side of the railway a few minutes from the station.

The magnificent church of ***Santa Maria degli Angeli**, on the site of the original oratory of St. Francis, was begun in 1569 by *Vignola*, after whose death in 1573 it was continued by *Galeazzo Alessi* and completed by *Giulio Danti* about 1640. The nave and choir were re-erected after the earthquake of 1832.

The Interior contains, below the dome, the Oratory of the saint (called *Portiuncula*), the cradle of the Franciscan order, on the façade of which is St. Francis receiving the indulgence of the Portiuncula, a fresco by *Fr. Overbeck* (1829). On the back are remains of a fresco of the Crucifixion, by *Perugino*. The altar-piece (Annunciation) is by the *Presbyter Ilarius de Viterbo* (1393). Behind the Portiuncula is the cell where St. Francis died, with frescoes by *Lo Spagna* and a terracotta *Statue of the saint by *L. della Robbia*. — In the *Cappella di San Giuseppe*, in the left transept, is an altar with terracotta reliefs by *Luca della Robbia* (Coronation of the Virgin, St. Francis receiving the stigmata, St. Jerome). — To the E. of the sacristy is a little garden in which the roses have been thornless ever since the saint's famous act of penance in May. Adjacent are the *Cappella delle Rose*, containing frescoes from the life of the saint by *Tiberio d'Assisi* (1518), and the hut of St. Francis, over which an oratory was erected by Bonaventura.

A small hamlet (*Albergo Porziuncula*, clean) has sprung up round the church, whence a beautiful path leads to (¾ hr.) —

Assisi. — **Hotels.** Hôtel Subasio (Pl. a; B, 2), adjoining the monastery of San Francesco, with a fine view, baths, and a library, 36 R. from 2½, B. 1, déj. 2½, D. 3½, pens. 7-10, omn. 1 fr.; Modern Hotel Giotto & Pension Bellevue (Pl. c; C, 3), Via Venti Settembre 23, with view, central-heating, baths, and garden, 40 beds, R. 2-3, B. 1, pens. 6-8, omn. 1 fr.; Leone (Pl. b; D, 3), Piazza Vescovado 5, with view from the upper rooms, and baths, 40 R. at 1½-2½, B. ¾, déj. 2½, D. 3, pens. 5½-7, omn. 1 fr., well spoken of; Minerva, near the Porta San Francesco (Pl. B, C, 2), R. from 1½ fr., unpretending.

Assisi (1194-1656 ft.), a picturesque town and episcopal see (pop. 5338), the ancient Umbrian *Asisium*, was the birthplace of the elegiac poet *Propertius* (46 B.C.) and of *St. Francis*, to whom it mainly owes its fame. See 'Assisi' by *Lina Duff Gordon* (1904; Mediæval Towns Series) and books on Umbrian towns mentioned under Perugia (p. 68).

St. Francis of Assisi was born in 1182. He was the son of the rich merchant Pietro Bernardone and his wife Pica, and spent his youth in frivolity. In 1201 he was captured while engaged in a campaign against Perugia, and his imprisonment and subsequent dangerous illness turned his thoughts to higher things. In 1208 he founded the monastic order of *Franciscans*, which speedily found adherents in all the countries of Europe, and was sanctioned in 1210 by Innocent III., and in 1223 by Honorius III. Poverty and self-abnegation formed the essential characteristics of the order, which under different designations (Seraphic Brethren, Minorites, Observantes, and Capuchins, who arose in 1526) was soon widely diffused. St. Francis is said to have been favoured with visions, the most important of which was that of 1224, when Christ impressed on him the marks of his wounds (stigmata). From the 'apparition of the crucified seraph' the saint is also known as *Pater Seraphicus*. St. Francis died on 4th Oct., 1226, and in 1228 was canonized by Gregory IX. Dante (Paradiso xi. 50) says of him that he rose like a sun and illumined everything with his rays. In the 18th cent. the Franciscan Order possessed 9000 convents with 150,000 monks: and the general of the order was subject only to the

pope. — Comp. *Paul Sabatier's* Life of St. Francis of Assisi. Good photographs of Giotto's frescoes, by G. Carloforti, may be obtained in Rome, at Via Principe Amadeo 3.

Having reached the town, we proceed to the left to the conspicuous old ***Monastery of the Franciscans** (*San Francesco;* Pl. B, 2), a castellated edifice on the brow of the hill, which was begun in 1228 upon massive substructures. The large courtyard and the substructures were restored in 1475-85. It was suppressed in 1866, but a few monks have been allowed to remain here till their death. Part of the building has been converted by government into a school for the sons of teachers. Visitors are admitted (8-11 and 2-5) by the gate to the left of the entrance to the lower church and are conducted by an official (50 c.). It contains several frescoes of the 16th and 17th cent. and (on the outer wall) a statue of Sixtus IV. From the external passage a magnificent view is enjoyed.

The two ***Churches**, erected one above the other, are objects of great interest. The *Crypt*, with the tomb of the saint, was added in 1818, when the rude stone sarcophagus containing his remains was re-discovered.

The Lower Church is still in use and is always accessible; entrance by a side-door on the terrace (best light about noon). It was begun in 1228, continued after 1232 by *Filippo de Campello*, and completed in 1253. Originally the church consisted of a nave of four bays with groined vaulting supported by wide circular arches, a W. transept, and a semicircular apse. About 1300 the Gothic chapels and the first bay of the E. transept were added, while the S. portal dates from about the same period, though the vestibule in front of it, with its rich Renaissance decoration, was not erected till 1488.

To the right of the entrance is a tomb of the 14th cent., with an urn of porphyry, beside which is the magnificent 'Tomb of the Queen of Cyprus', of the close of the 13th cent., the recumbent figure on which probably represents *Jean de Brienne*, king of Jerusalem and Byzantine emperor (d. 1237). — The adjoining Cappella di Sant' Antonio Abbate contains the tombs of a count of Spoleto and his son (14th cent.). — Opposite the entrance is the Cappella del Crocifisso, with some unimportant frescoes of the 14th cent.; by the pillar to the left, Consecration as cardinal of Egidius Albornoz (d. 1367), founder of the chapel, who is buried here. Fine stained-glass windows of the 14th century.

The Nave was painted by predecessors of Cimabue. The hexagonal Cappella di San Martino, the first on the left, is adorned with frescoes of scenes from the life of the saint, by *Simone Martini* of Siena. — Above the pulpit: Coronation of the Virgin, by *Giottino*. — To the right of the nave are (1) the Cappella di Santo Stefano, with frescoes from the life of the saint, by *Dono dei Doni* (1560); (2) the Cappella di Sant' Antonio da Padova, the frescoes in which have been repainted; and (3) the Cappella di Santa Maddalena, adorned with frescoes, representing scenes from the life of the saint and of Maria Ægyptiaca, by *Giotto* (ca. 1302-1305).

The Right (N.) Transept contains on its right wall scenes from the life of Jesus, by *Giotto*, assisted by his pupils. Adjacent, Madonna with

four angels and St. Francis, by *Cimabue*. — On the left wall the series of frescoes from the life of Jesus is continued: Flight into Egypt, Massacre of the Innocents, Jesus in the Temple, St. Francis, and Death as Conqueror. — On the N. transverse-wall: Miracles of St. Francis and the Annunciation, by *Giotto;* Saints and Madonna, by *Simone Martini*. — At the end of the S. transept is the Cappella del Sacramento, with frescoes from the life of St. Nicholas, perhaps by *Giotto* in his youth (ca. 1296), and the tomb of Cardinal Gian Gaetano Orsini (d. 1339), who is represented in the stained-glass windows.

The High Altar occupies the spot where the remains of St. Francis once reposed. Above it are four triangular spaces on the groined vaulting, containig famous *Frescoes by Giotto (ca. 1302-1305; best light on a bright afternoon), illustrative of the vows of the Franciscan order: poverty, chastity, and obedience; the fourth painting is an apotheosis of St. Francis. The first picture represents the nuptials of St. Francis with Poverty in rags; Hope, next to whom is Love, has handed the ring to the bride. In the next picture Chastity appears in a tower, while in the foreground a monk is being baptised by angels. Purity and Bravery are bestowing on him a banner and shield, while on the right angels, with penances as their weapons, are combatting the demons of lust. Obedience, enthroned between Prudence and Humility, is further symbolised by the laying of a yoke on a monk. Each scene, moreover, is replete with allegorical allusions (such as abound in Dante), most of which will be readily understood by those who are versed in the fanciful combinations of the period.

The Left (S.) Transept contains scenes from the Passion, and (on the left wall) a much damaged Crucifixion by *Pietro Lorenzetti* (not Pietro Cavallini) and a Madonna between SS. Francis and John, by the same. — In the Cappella di San Giovanni is (left) a *Madonna with six saints, by *Lo Spagna* (1516).

In the Sacristy, over the door of the second apartment, is a portrait of St. Francis, dating from the close of the 13th century.

The Crypt (p. 81) is approached by a double staircase, and is lighted with candles when visited by strangers. Behind the tomb stand colossal statues of Popes Pius VII. and IX.

The Upper Church (completed in 1253) is entered either by the principal portal (not always open), or (by applying to the sacristan) from the lower church, by the stairs ascending to the right of the entrance to the sacristy. The church is in the form of a Latin cross, with fine Gothic windows, and contains several noteworthy frescoes (restored). The E. side possesses a Gothic portal. The pulpit in the nave dates from ca. 1350, the episcopal throne in the choir from ca. 1250, and the stalls from 1501.

The W. end of the church is adorned with much-damaged frescoes by *Cimabue* (or, according to some, by *Giunta Pisano*). In the S. Transept, as we enter from the lower church, are a Crucifixion, Scenes from the Apocalypse, angels, and saints; in the Choir, Assumption and Death of the Virgin; in the N. Transept, a Crucifixion, and History of St. Peter. In the vaulting of the choir and nave are Evangelists and Church Fathers. — Nave. In the upper section of one wall are sixteen scenes from Old Testament history, from the Creation of the world to the Recognition of Joseph by his brethren; on the other wall, sixteen scenes from the New Testament, from the Annunciation to the Descent of the Holy Ghost, by *Pupils of Cimabue*, showing gradual improvement in execution. The lower section contains twenty-eight *Scenes from the life of St. Francis, probably by *Giotto* and his contemporaries (ca. 1290-95): 1. (at the right transept) St. Francis receives honour while a youth; 2. He clothes the poor; 3. His vision of a palace and weapons; 4. Warned by the crucifix

ASSISI
1 : 15.000
0 100 200 300
Metri
1 Accademia Properziana D3
2 Biblioteca Comunale C2
3 Cappella dei Pellegrini C2
4 Civico Nosocomio C2
5 Confraternità d. Stimmate C3
6 Fonte Marcella C2
7 Monte Frumentario C2
8 Mura antiche C2
9 Palazzo Comunale D3
10 Posta D3
11 Ruderi del Teatro E3
12 S. Paolo D2
13 Seminario C2
14 Statua di S. Francesco E3
15 Teatro Metastasio C2
16 Tempio di Minerva D2
17 Torre e Pal. del Popolo D2
1 : 200.000
Ponte S. Vittorino
Petrignano
Bastia
Ospedaletto
Mad. d. Grazie
S. Maria degli Angeli
Staz. di Assisi
S. Masseo
S. Damiano
S. Potente
Fanzo
Col Caprile
591
Pte S. Croce
Pte S. Vittorino
505
Cle S. Rufino
1109
le Carceri
1290
M. Subasio
M. Civitelle
1273
S. Vitale
le Viole
S. M. Maddalena
Rivotorto
Fosso delle Carceri
Perugia
Bettona
Campo Santo
F. Tescio
Coll. Princ. di Napoli
S. Francesco
Pzza S. Francesco
Sup re
Inf re
Pta S. Giacomo
Str. del Campo Santo
V. di Fontanella
Torre di Pio II
S. Croce
S. Rufinello
Rocca Maggiore
Via Principe di Napoli
V. Ant. Sermattei
V. Properzio
V. Frate Elia
V. Venti Settembre
Pta S. Francesco
Pta S. Pietro
V. del Fosso Cupo
Piazza S. Pietro
Via Borgo S. Pietro
V. Garibaldi
S. Lorenzo
S. M. d. Rose
Pta Perlici
Anfiteatro
501
Rocca Minore
Chiesa Nuova
V. G. Bruno
Duomo (S. Rufino)
Piazza Nuova
V. Metastasio
V. Corso Vmbt
Pzza Vescov.
S. M. Magg.
Vescovado
S. Chiara
Pzza S. Chiara
Pta Moiano
Pta Pucci
Giardino Pubblico
Pta Cappuccini
V. Caleazzo Alessi
Viale Mazzini
V. d. Ponti di Maiana
403
Porta Nuova
Carceri
Stazione 2½ Chilom.
Ponte S. Vittorino
Perugia
Bettona

Wagner & Debes, Leipzig

in San Damiano; 5. Restores his apparel to his father, and is enveloped in a bishop's cloak; 6. Appears to Pope Innocent III., supporting the Lateran; 7. Receives licence to preach; 8. Appears to his brethren in a fiery chariot; 9. Vision of his appointed seat in heaven; 10. Expels evil spirits from Arezzo; 11. Offers the ordeal of fire to the Sultan; 12. Hovers in the air while praying; 13. The infant Christ awakes in the saint's arms, as the latter is constructing a manger for the Christmas festival; 14. Miraculous production of a spring of water; 15. Sermon to the birds; 16. Predicts the death of a nobleman; 17. Preaches before Honorius III.; 18. Appears at the Council of Arles; 19. Receives the stigmata; 20. His death; 21. Appears to a dying man; 22. A doubter convinced by the stigmata; 23. Parting from St. Clara; 24. Canonization; 25. Appears to Pope Gregory IX.; 26. Cures a wounded man in Spain; 27. Confesses a dead woman; 28. Frees a repentant heretic.

Quitting the upper church and emerging on the space in front of it, we descend the steps to the right and follow the unpaved street ascending thence to the Via Principe di Napoli. On the right is the *Civico Nosocómio* (No. 13; Pl. 4, C 2), a hospital, and (No. 11) the *Cappella dei Pellegrini* (recognizable by the defaced frescoes over the door), adorned with frescoes by Mezzastris (p. 86; 1482) and Matteo da Gualdo (1468), representing the miracles of SS. Anthony and James the Great. Farther on, to the right of the fountain, is an arcade of the 13th cent., formerly the *Monte Frumentario* (Pl. 2; C, 3).

In the Piazza Vittorio Emanuele rises the beautiful *Portico of a **Temple of Minerva** (Pl. 9; D, 3), perhaps of the Augustan period, with six Corinthian columns of travertine, converted into a church of *Santa Maria della Minerva.* The inscription, made out from the holes once containing the bronze letters, tells us that the builders were the brothers C. and T. Cæsius. Ancient inscriptions are immured in the vestibule. — An iron gate in the pavement in front of the church is the entrance to the ancient *Forum*, which corresponded to the present Piazza, but lay considerably lower. In the forum is a *Base* for a statue, with a long inscription (uninteresting; key at the Guardia Municipale; fee $^1/_2$ fr.).

The *Chiesa Nuova* (Pl. D, 3), a small but tasteful edifice of 1615, reached by descending to the right, near the S.E. angle of the Piazza, occupies the site of the house in which St. Francis was born in 1182 (p. 80).

The Piazza San Rufino (Pl. E, 3), in the upper town, is embellished with a bronze copy of the *Statue of St. Francis* in the cathedral (see below), erected in 1882.

The **Cathedral of San Rufino** (Pl. E, 3), named after the first bishop (240), was completed in 1140, and the crypt in 1228. The ancient façade is adorned with three fine rose-windows. The interior, which was modernized in 1571, contains a marble statue of St. Francis, the last work of *Giovanni Dupré;* a Madonna with four saints by *Niccolò da Foligno* (in the nave, to the right); and fine choir-stalls by *Giovanni da San Severino.*

From the cathedral an unpaved road descends to the left to the Gothic church of **Santa Chiara** (Pl. E, 4), erected by *Fil. de Caed. pello* in 1257 et seq. The massive buttresses have been restored. Beneath the high-altar are the remains of St. Clara, who, inspirth with enthusiasm for St. Francis, abandoned her parents and wealpt and founded the order of Clarissines (see below). A handsome crypt of differently-coloured marbles has been constructed round her tomb since 1850. On the arch above the high-altar are frescoes by *Giottino* (?); and in the Cappella di Sant' Agnese (right transept) are damaged frescoes in the style of Giotto.

The *Giardino Pubblico* (Pl. F, 4), laid out in 1883 to the S.E. of the Piazza del Duomo, between the Porta Nuova and the Porta Cappuccini, contains some fine oaks and commands a good view of the town and its fertile valley. A little farther on, by the Piazza Nuova, are the ruins of a Roman *Amphitheatre* (Pl. F, 3). — About $^1/_2$ M. outside the Porta Nuova (Pl. F, 4) is the *Convent of San Damiano* (1000 ft.), erected by St. Francis, the first abbess of which was St. Clara (see above). The cloisters contains frescoes by Eusebio di San Giorgio (1507) representing the Annunciation and St. Francis receiving the stigmata. In the church, to the left above the altar, are some relics of St. Clara.

The only remaining object of interest is the Romanesque church of *San Pietro* (Pl. C, 3), with a façade of 1268 and aisles with barrel-vaulting.

An extensive view of the town and environs is obtained from the *Castello* or *Rocca Maggiore* (1655 ft.; Pl. D, E, 2), above the town, reached from the piazza in about $^1/_2$ hr. The custodian is to be found in the piazza.

The *Camposanto* (cemetery; Pl. D, 1) affords a good view of the valley of the shallow *Tescio*. — A beautiful and interesting walk ($1^1/_4$ hr.) may be enjoyed by descending from the Porta San Giacomo (Pl. C, 2) by the Via di Fontanella to (20 min.) the *Ponte Santa Croce* (whence the *Col Caprile*, 1938 ft., may be ascended in 1 hr.). We then retrace our steps for 250 paces, take the footpath diverging to the right, and cross a second bridge over the *Tescio*, whose right bank we follow to the (20 min.) *Ponte San Vittorino* (Pl. A, 1). Thence we return to the Porta San Francesco (Pl. B, 2, 3).

In a ravine of the Monte Subasio, to the E. of Assisi, is situated the hermitage *delle Carceri* (2300 ft.), to which St. Francis retired for devotional exercises. Near the chapel are a few apartments built in the 14th cent., and the rock-bed of the saint. It is reached on foot from the Porta Cappuccini (Pl. F, 4) in $1^1/_2$, with donkey in 1 hr. — *Monte Subasio* (4230 ft.) may be ascended in 3 hrs. from the Carceri. The summit commands a wide view, with the Monti Sibillini to the S.E. and the Monte Amiata to the S.W. The return to Assisi (3 hrs.) may be made, if desired, to the S., past the remains of the Romanesque abbey-church of *San Benedetto* (2560 ft.), dating from the 11th century.

A drive to *Spello* (p. 85), *Foligno* (p. 85), *Montefalco* (p. 87), and *Bevagna* (p. 86) and back to Assisi occupies an entire day (carr. ca. 30 fr.).

The carriage-road from Assisi to Spello is very attractive (one-horse carr. 4-5 fr.; on foot 2 hrs.). To the right of the road as the

town is approached are the ruins of an *Amphitheatre* of the imperial period (not visible from the railway).

21½ M. **Spello** (1030 ft.; *Alb. Brozzi*, R. 1 fr.), a small town of 5155 inhab., picturesquely situated on a mountain-slope, is the ancient *Colonia Iulia Hispellum*. The gate (Porta Consolare) near the station, with three portrait-statues, as well as the Porta Urbana, the Porta Veneris, and parts of the walls, are ancient.

The **Cathedral of Santa Maria Maggiore*, built in the 16th cent. (façade begun in 1644), contains good paintings.

The holy-water basin to the right of the entrance is formed of an ancient cippus. To the left the Cappella Baglioni, with frescoes by *Pinturicchio* (1501): on the left, the Annunciation (with the name and portrait of the painter); opposite to us the Adoration of the Holy Child; to the right, Christ in the Temple; on the ceiling, four Sibyls. The pulpit is by *Simone da Campione* (1545). — The Choir contains a magnificent marble canopy in the early-Renaissance style by *Rocco da Vicenza* (1515). On the left a Pietà, on the right a Madonna by *Perugino*, 1521. — In the Cappella del Sacramento is a Madonna by *Pinturicchio* (covered). — A building on the right of the church contains a majolica pavement made at Deruta (1566).

Sant' Andrea contains (3rd altar to the right) an altar-piece, Madonna and saints, by Pinturicchio and Eusebio di San Giorgio (1508), with a letter from G. Baglione to Pinturicchio painted upon it.

Among other antiquities the 'House of Propertius' is shown, although it is certain that the poet was not born here (p. 80). In the *Palazzo Comunale* are Roman inscriptions. *San Girolamo*, outside the town, contains an interesting tempera painting of the Marriage of the Virgin by an unknown master. The upper part of the town commands an extensive view of the plain, with Foligno and Assisi. Traces of the earthquake of 1832 are still observed.

The train crosses the *Topino* and reaches —

25 M. **Foligno,** the junction of the Ancona line (R. 15).

Buffet (déj. incl. wine 2½ fr.) at the station. — 'Posto' (seat in a carriage) to the town (¼ M.) 40 c., including luggage.

*Hôtel de la Poste, by the gate, in the Via Cavour, the main street, 39 R. at 2½-5, pens. 8-12 fr., with electric light, good restaurant, and café. — Alb. & Trattoria del Teatro, R. 1½, pens. 5 fr., clean; Alb. Umbria. — *Post & Telegraph Office*, Via Umberto Primo. — *Motor Garage* in the Palazzo Orsini, Piazza Umberto Primo.

Foligno (771 ft.), a town with 9532 inhab., various industries, and an episcopal residence, lies in a fertile district, a little to the W. of the ancient *Fulginium*. In 1281 it was destroyed by Perugia, from 1305 to 1439 it was governed by the celebrated family of the Trinci, and in 1439 annexed to the States of the Church. The earthquake of 1832 occasioned serious damage.

At the entrance to the town is a marble statue (1872) of the painter *Niccolò di Liberatore*, surnamed *Alunno*, the head of the school of Foligno (p. 69).

The *Via Cavour* leads to the *Piazza Vittorio Emanuele*, in which rises one of the façades (1201) of the Cattedrale San Feliziano; the Romanesque S. façade dates from 1133. The church was modernized in the 16th and 17th centuries and restored in 1903. To the left of the choir is an octagonal chapel, by *Antonio da Sangallo the Younger* (1527); some of the columns in the crypt date from the 9th century. — Opposite the side-portal is the *Palazzo Orfini*, with a Renaissance façade, unfortunately much injured. A little to the N. is the pretty *Oratorio della Nunziatella* (15th cent.) with a fresco by Perugino (Baptism of Christ; fee 20 c.).

On the S. side of the Piazza Vitt. Emanuele is the Palazzo del Municipio, which contains a few Roman sculptures (relief representing circus-games) and some paintings by Umbrian masters: *Pier Antonio Mezzastris* of Foligno, 1. Madonna and angels, 3. Madonna with SS. John and Dominic, 4. Crucifixion, 5. Madonna with SS. Francis and John; 57. *Dono dei Doni*, St. Catharine.

On the E. side of the piazza rises the *Palazzo del Governo*, the seat of the Trinci in 1398-1439. The chapel on the upper floor (custode in the Municipio) contains frescoes by Ottaviano Nelli (1424): History of the Virgin, St. Joachim and St. Anna. In the vestibule, History of Romulus and Remus (damaged).

The Via Principe Amedeo, No. 6 in which, on the right, is the handsome *Palazzo Deli* (1510), leads to the Piazza Giordano Bruno. The old church of *Santa Maria infra Portas*, in this piazza, with a porch of the 8th cent., contains faded frescoes by Niccolò da Foligno and other Umbrian masters, and also some early Byzantine frescoes recently discovered. — The Gothic church of *San Domenico*, opposite, is now a gymnasium (Palestra Ginnastica).

The *Scuola d'Arti e Mestieri*, in the street of that name diverging from the Via Principe Amedeo, contains casts of monuments of Umbrian art, including the 'Temple of Clitumnus' (p. 88). — In the Piazza San Niccolò is the church of San Niccolò, the second chapel to the right in which contains a large altar-piece (Nativity, with twelve saints at the sides and the Resurrection above) by *Niccolò da Foligno* (1492); the chapel to the right of the high-altar is adorned with a Coronation of the Virgin, by the same master.

About 1 M. to the E. of Foligno lies the church of *San Bartolomeo*, with a Martyrdom of St. Bartholomew by Niccolò da Foligno. About $^2/_3$ M. farther to the N.E. lies the village of *Uppello*, whence a bridle-path ($1^1/_4$ M.) leads to the E. to the old *Abbadia di Sassovivo* (1739 ft.), situated on the slope of the *Monte Serrone* (3376 ft.). The key must be brought from Foligno. The cloisters, built in 1229, resemble those of San Paolo Fuori at Rome (p. 447), though they are less ornate.

About 5 M. to the W. of Foligno (diligence twice daily in $1^1/_2$ hr., fare $^1/_2$ fr.), is **Bevagna** (738 ft.; two poor *Locande*), with 3584 inhab., on the *Clitumnus*, the ancient *Mevania* of the Umbri. It possesses the remains of an amphitheatre and other antiquities. The little churches of *San Silvestro* and *San Michele* (in the picturesque Piazza), dating from the 12th cent., have façades by Binellus (1195) and Rodulfus (1201)

respectively. In the cellar of a house in the Via Porta Guelfa an antique mosaic pavement with sea-monsters has been preserved.

About 7½ M. to the S.W. of Foligno (steep ascent towards the end) and 3½ M. from Bevagna lies Montefalco. Diligence from Foligno twice daily in 2 hrs. (fare 1 fr.); carr. there and back 5 fr. A pleasant round, through fine scenery, may be enjoyed by driving from Foligno to Montefalco and returning viâ Bevagna to Foligno (one-horse carr. 10 fr.). — **Montefalco** (1550 ft.; *Alb. Posta*, near the gate, clean), a loftily situated little town with 3397 inhab., is important for the study of Umbrian painting. In Sant' Agostino, not far from the gate, is a Madonna with saints, of the *Umbrian School* (1522; left wall).

The former church of San Francesco (now a national monument; custodian at the town-hall, fee ½ fr.), near the Piazza Vittorio Emanuele, is used as a picture-gallery. The choir is adorned with good frescoes by *Benozzo Gozzoli* (1452), representing the legend of St. Francis, with portraits of popes, cardinals, and church-fathers below; below the window, Dante, Petrarch, and Giotto. The chapel to the right of the choir contains sculptures, some of them antique, carvings, etc. The most important of the frescoes on the wall of the right aisle are those by *Benozzo Gozzoli* (1452; Madonna and four saints, four church-fathers, Crucifixion, Christ blessing). On the entrance-wall, Annunciation and Nativity, by *Perugino*. Wall of left aisle, Madonna and two saints, by *Tiberio d'Assisi* (1510); Crucifixion, Miracles of St. Anthony of Padua, *School of Benozzo Gozzoli;* Madonna, Tobias and the angel, and four saints, by *Fra Agnolo da Montefalco* (1506). Last chapel in the left aisle, Crucifixion and Christ appearing to Mary Magdalene, *School of Giotto.*

Nearly opposite to San Francesco is the small chapel of *Santa Maria di Piazza*, with a Madonna by Franc. Melanzio of Montefalco (16th cent.). — The churches of *San Leonardo*, by the Porta di Spoleto, and *Sant' Illuminato*, opposite, also contain frescoes, by Melanzio (1515). — The church of San Fortunato, ½ M. beyond the Porta di Spoleto, possesses several interesting paintings. In the Cappella di San Francesco (to the left in the court), Legend of St. Francis, by *Tiberio d'Assisi* (1512); over the entrance of the church (on the outside) are a Madonna with SS. Francis and Bernard and seven angels, by *Benozzo Gozzoli;* on the right wall, Madonna adoring the Holy Child, by *Ben. Gozzoli* (1450). — A walk round the walls of the town affords magnificent Views of the Umbrian plain.

The Railway traverses the well-watered valley of the *Clitumnus*, whose herds of cattle are extolled by the ancient poets, to —

30½ M. **Trevi** (*Locanda*, near the Porta del Lago, very poor). The small town (1647 inhab.), the ancient *Trebiae*, lies 2 M. from the station (omn. 50 c.), on a steep hill (1355 ft.) to the left. About halfway up is the church of Santa Maria delle Lagrime (p. 88). The Pinacoteca in the Municipio contains three works by *Lo Spagna* (1. Coronation of the Virgin, after Ghirlandaio's painting at Narni, p. 96; 61. St. Cecilia; 65. St. Catharine), a Madonna by *Fiorenzo di Lorenzo*, and a Crucifixion (triptych) of the *Umbrian School* (15th cent.). The church of *Sant' Emiliano* (12th cent.) possesses an interesting portal (St. Æmilian between two lions) and three richly-ornamented altars by Rocco da Vicenza (1521).

A good ½ M. beyond the Porta del Lago lies the church of San Martino (key at the Caffè Cecchini), with most interesting frescoes. In the outer chapel is a *Madonna in glory, surrounded with four saints, by *Lo Spagna* (1512); above the entrance to the church, Madonna and two angels, by *Tiberio d'Assisi;* in the interior, St. Martin by *Lo Spagna*

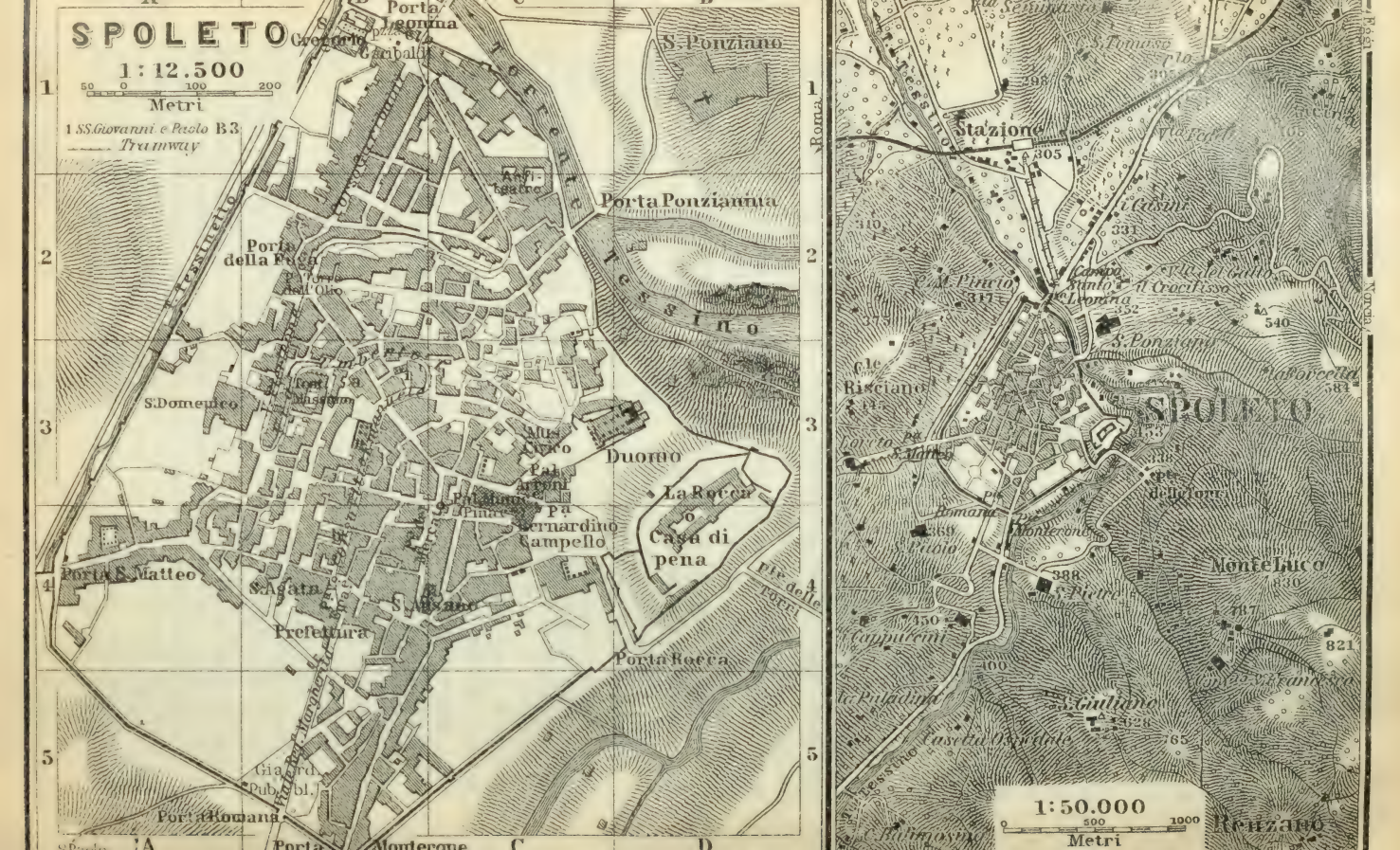
(?; to the left), and Madonna with SS. Francis and Anthony, of the *School of Foligno* (to the right). — The church of Santa Maria delle Lagrime, $^3/_4$ M. from the Porta del Cieco (see p. 87), was built in 1487 by *Antonio Marchissi* of Florence and possesses a fine portal by *Giovanni di Gian Pietro* of Venice, added in 1511. In the 1st chapel to the left is a Resurrection, by an *Umbrian Painter;* in the transept, to the left, Entombment, by *Lo Spagna* (1520); 2nd chapel to the right, Adoration of the Magi, by *Perugino;* 1st chapel to the right, Annunciation, *Umbrian School.*

The village of *Le Vene*, the old posting-station of *Sacraria*, is next passed. Just before reaching it, to the left, we obtain a glimpse of a so-called *Temple*, sometimes regarded as that of *Clitumnus* mentioned by Pliny (Epist. 8, 8). The elegant little building, however, now known as the church of *San Salvatore*, was constructed of the materials of ancient tombs not earlier than the 4th cent., as the Christian emblems (the vine and the cross), the twisted marble columns on the façade, and various inscriptions in the crypt and on the foundations testify. Near Le Vene the clear *Source of the Clitumnus*, beautifully described by Pliny, wells forth from the limestone-rock, close to the road (comp. *Byron*, Childe Harold, iv, 66 seq.). From Le Vene to Trevi $1^1/_2$ hr., to Spoleto 2 hrs. — 34 M. *Campello sul Clitunno*, a village on the height to the left. About 2 M. to the S., on the road, is the village of *San Giacomo*, with a church, the choir of which is adorned with interesting frescoes by *Lo Spagna* (Coronation of the Virgin, Legend of St. James of Compostela; 1526). Beautiful road through richly cultivated land.

$40^1/_2$ M. **Spoleto.** — The town is $^1/_2$ M. distant; one-horse carr. 1 fr. — **Hotels.** Hôtel Lucini (Pl. a; B, 3), Via Felice Cavallotti and Piazza San Filippo, an old palazzo, in the upper town, with restaurant and electric light, 30 R. at 2-$2^1/_2$, pens. from 6 fr.; Albergo e Ristorante Cambioli, Corso Vittorio Emanuele, R. $1^1/_2$ fr.; Posta, Piazza Garibaldi, in the lower town, near the Porta Leonina (Pl. B, C, 1), R. $1^1/_2$ fr.; Albergo & Ristorante della Ferrovia, to the right of the gate. — Cafés. *Clari, Pennacchietti, Centrale*, all in the Corso Vitt. Emanuele. — *Baths*, Piazza San Luca. — *Post & Telegraph Office*, Piazza Collicola.

Spoleto (1000-1485 ft.), the ancient *Spoletium*, an industrial town with 9631 inhab., is prettily situated at the S. end of the valley mentioned at p. 79. Very early the seat of a bishop, it is now an archiepiscopal see. Truffles are found in great abundance in the surrounding woods and are used in the preparation of preserved foods. Mining is also carried on in the coal-measures (Miniere di Lignite) to the N.W. of the town. Its interesting works of art, its picturesque situation, and its cool and refreshing climate combine to make Spoleto an attractive place to visit.

In 241 B.C. a Roman colony was established in the ancient Umbrian town, and in 217 it vigorously repelled the attack of Hannibal, as Livy relates (22, 9). It subsequently became a Roman municipium, suffered severely during the civil wars of Sulla and Marius, and again at the hands of Totila and his Goths, after the fall of the W. Empire, though Theodoric the Great favoured it. The Longobards founded a powerful duchy


SPOLETO
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Gregorio
Garibaldi
S. Ponziano
Torrente Tessino
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Porta della Fuga
All'Oro
S.Domenico
Mus. Civico
Duomo
Pal. Arcivescovile
Pal. Pianetti
Pa S. Bernardino
Campello
La Rocca o Casa di pena
Porta S. Matteo
S. Agata
S. Ansano
Prefettura
Porta Rocca
Giardini Pubblici
Porta Romana
Monteporo
Roma
Stazione
Via Flaminia
Cimitero
Campo Santo
Il Crocifisso
C. M. Pincio
Leonina
S. Ponziano
Cle Risciano
SPOLETO
Pa S. Marco
Pa della Torre
Romana
Monteporo
Pietro
Monteluco
Cappuccini
S. Giuliano
Castello Ospedale
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here in 570, the first holders of which were *Faroald* and *Ariulf*. After the fall of the Carolingians *Guido* of Spoleto even attained the dignity of Emperor, as well as his son *Lambert*, who was murdered in 898. In 1155 the prosperous town was destroyed by Frederick Barbarossa; and in the beginning of the 13th cent. it was incorporated with the States of the Church. The *Castle* of Spoleto, known as La Rocca (p. 91), was rebuilt in 1364 by Cardinal Albornoz on the site of the ancient *Arx* and completed by Pope Nicholas V. In 1499 it was inhabited by Lucretia Borgia in her capacity as regent of Spoleto. It fell into the hands of the Piedmontese on 17th Sept., 1860, after a gallant defence by Major O'Reilly, an Irishman.

Outside the *Porta Leonina*, (Pl. B, C, 1) are the (subterranean) remains of a *Roman Bridge* ('Ponte Sanguinario'; 80 ft. long and 33 ft. high), to which visitors may descend (electric light; key at the Municipal Customs Office). The main street begins at the gate, and, after traversing the lower part of the town under various names, is continued through the upper town as the winding Via Umberto Primo and Corso Vittorio Emanuele.

A little to the S.E. of the Porta Leonina, in the Via dell' Anfiteatro, is the Caserma Severo Minervio, which contains the remains of a Roman *Amphitheatre* (Pl. C, 2), measuring 390 ft. by 295 ft. For admission apply to the officer on duty.

About 5 min. from the gate a side-street diverges to the right, passing under an old gateway (12-13th cent.) called the *Porta della Fuga* or *Porta d'Annibale* (Pl. B, 2), in allusion to the above-mentioned resistance to Hannibal. A few paces to the S. bring us to the Piazza Torre dell' Olio and the main street; a little to the N.E. a fragment of the antique polygonal town-wall has been preserved. Instead of following the main street we may ascend to the S.E. from the Piazza Torre dell' Olio, by one of the steep side-streets, to the Corso Vittorio Emanuele, which leads to the piazza of the same name.

The Piazza Vittorio Emanuele (Pl. B, 4), in the centre of which is a *Monument to Victor Emanuel* (1892), is situated above the remains of a *Roman Theatre* (over 374 ft. in diameter), to which visitors may descend (custodian at the Prefettura; electric light). To the W., in the Via Sant' Agata, is the convent-church of *Sant' Agata*, now a prison, with fragments of Roman walls immured in it. The Viale Regina Margherita, to the left of the *Prefettura*, leads to the S. to the Porta Romana (p. 91).

The Via Brignone ascends to the left from the Piazza Vittorio Emanuele to the Piazza Montani, and leads, a few paces farther on, round the corner to the left, to the Via dell' Arco di Druso, which runs under the half-sunken *Triumphal Arch of Drusus and Germanicus* to the Piazza del Mercato (Pl. B, C, 4), the ancient Forum. The small staircase adjoining the arch leads to a picturesque monastery-court. — From this point we may enter the lower church of *Sant' Ansano*, formerly dedicated to St. Isaac (p. 92), and containing damaged frescoes of the 10th century. The church

is built on the foundations (partly excavated) of a Roman temple, to which visitors may descend (electric light).

From the fountain (restored in 1748) in the Piazza del Mercato the Via Municipio ascends to the **Palazzo Municipale** (Pl. C, 3, 4; entrance at the backside), which contains several inscriptions and the *Pinacoteca.*

Pinacoteca. On the entrance-wall, early mediæval sculptures. — Room II. Entrance-wall, Handsome chimney-piece of the beginning of the 16th cent.; Archaic inscription regulating the felling of timber in a sacred grove. — R. III. Entrance-wall, Madonna with saints, an admirable fresco by *Lo Spagna;* right wall, Three virtues and putti, by *Lo Spagna*, Madonna, by *Antonello Saliba da Messina* (end of the 15th cent.).

Below the terrace in front of the Municipio a *Roman House* with rich mosaic pavements has been brought to light. The house, originally belonging to the mother of the emperor Vespasian (p. 92), has been restored and adorned with the sculptures and other objects found on its site (entrance from the Pal. Municipale, where the custodian is found).

The Via dell'Arringo, beginning opposite the main entrance of the Palazzo Municipale, leads past the *Palazzo Arroni*, with a fine portal and courtyard and graffiti of mythological scenes (16th cent.), to the —

***Cathedral of Santa Maria Assunta** (Pl. C, D, 3), raised to its present dignity in 1067 and restored in the 12th century. The vestibule was added after 1491 by *Ambrogio da Milano* and *Pippo d'Antonio Fiorentino;* on each side of it is a stone pulpit. Above, Christ with Mary and John, a large mosaic by *Solsternus* (1207). The richly ornamented portal (after 1155) bears on the left the name of *Gregorius Meliorantius.*

To the right of the vestibule is a Baptistery (Cappella Eroli), containing frescoes of the late-Umbrian school; the font bears sculptures from the life of Christ. On the left side of the vestibule are some sculptural fragments of the early-Christian period.

The Interior of the cathedral was restored in 1634-44, probably by *Bernini.* In the chapel immediately to the right of the entrance are some fragments of frescoes by *Pinturicchio* (1497) and a Crucifixion (1187), from Santi Giovanni e Paolo (see below). — The Choir contains *Frescoes (damaged), the masterpiece of *Fra Filippo Lippi* (1466), completed after his death by *Fra Diamante* in 1470: Annunciation, Birth of Christ, and Death of Mary; in the semicircle, Coronation and Assumption of the Virgin. — In the Right Transept, to the right, is the *Tomb of Fra Filippo Lippi* (1412-69). The monument was erected by Lor. de' Medici; the epitaph is by Politian. Opposite is the mural monument of an Orsini, by *Ambrogio da Milano* (1499). — The Winter Choir (Coretto d' Inverno or Cappella delle Reliquie), in the left aisle, contains some good carving (1548-54).

In the Piazza del Duomo probably stood the palace of the Longobard dukes (p. 89). Adjoining the cathedral is the elegant *Chiesa della Manna d'Oro*, founded in 1527. — The Via del Seminario, between the churches, descends to the Via Umberto Primo (p. 89). In a side-street lies the small church of *Santi Giovanni e Paolo*

(Pl. 1, B, 3; key kept by the verger of the cathedral), which has a subterranean oratory, with frescoes dating from the 11th century.

We now return to the Via del Municipio and follow it to the Piazza Bernardino Campello (Pl. C, 4), where a memorial slab commemorates the capture of the fortress in 1860 (see p. 89). Passing the fountain, we leave the upper part of the piazza by a street to the right, which passes immediately below the lower entrance of the fortress of *La Rocca* (1486 ft.; see p. 89), now a prison. A little farther on, near the *Porta Rocca* (Pl. D, 4), we perceive, to the left, polygonal foundations, being remains of the antique town-wall.

Outside the wall is a profound ravine, spanned by the imposing aqueduct ***Ponte delle Torri**, built of freestone, which is used as a viaduct, uniting the town with Monte Luco (see below). It rests on ten arches, and is 266 ft. in height and 251 yds. in length. Its construction is attributed to Theodelapius, third duke of Spoleto (604). The groundplan is Roman, while the pointed arches indicate a restoration in the 14th century. A window midway affords a view. Beyond the bridge we turn to the left, ascend a stony path to the aqueduct, and follow the direction of the latter. After 10-15 min. a more unbroken prospect is obtained of the fortress, town, and valley.

Returning to the bridge, we follow the road that passes under the arch of the aqueduct and runs to the S.W. along the edge of the gorge. In $^1/_4$ hr. we reach the church of **San Pietro** (1273 ft.), founded in the 5th cent., and restored after its destruction in 1329. The reliefs on the *Façade are of different dates: those from the bestiaries (the wolf preaching; the fox feigning death) at the central portal are the oldest, and may date from the 11-12th cent.; those above (deaths of the righteous and of the sinner) are later. — At the top of the hill (2060 ft.) is the small basilica of *San Giuliano*, where St. Isaac (p. 92) founded a monastery about 500.

A broad street leads in $^1/_4$ hr. from San Pietro to the *Porta Romana* (p. 89). Outside the gate (about 50 paces along the town-wall to the W., then to the left) lies the church of *San Paolo* (1210 ft.; 13th cent.), with a convent now used as a poorhouse; the church contains some old frescoes. A picturesque walk may be taken to the right to the *Madonna di Loreto*, erected in 1572 by Annibale Lippi, with a later portal, and thence, following the arcades, to the *Porta San Matteo* (Pl. A. 4), whence the Via Loreto Vittori brings us back to the Via Umberto Primo.

A road issuing from the Porta Leonina, crossing the bridge, skirting the river to the right for 120 paces, and then ascending to the left, brings us to the church of ***Il Crocifisso**, formerly *San Salvatore*, the façade of which is conspicuous among the arcades of the *Campo Santo*. This church, standing on a terrace within

the cemetery, is in course of restoration. It was erected in the end of the 4th cent. and was destroyed at an early date. The fine ancient doors have been preserved, but the ivy wreaths and consoles with which they are adorned and also the three magnificent windows which pierce the façade are the work of the Christian architects. In the interior the nave was separated by twenty Doric columns from the aisles, which were built up on the conversion of the church into a monastery. Six antique columns with a Doric entablature are still preserved in the choir; and the octagonal dome rests upon eight gigantic columns, with curious imposts. — In the neighbourhood is the 13th cent. church of *San Ponziano* (Pl. D, 1).

The ascent of **Monte Luco** (2723 ft.; 1½ hr.) may be made from the Ponte delle Torri. Michael Angelo, when he visited (in 1556) the hermits who lived here, was enchanted with its natural beauties. Refreshments at the Franciscan convent near the top (remuneration expected). The hermitages, founded by St. Isaac, a Syrian monk, are now used as summer dwellings. The 'Fra Guardiano' conducts visitors to the best points of view. To the N. and E. lies the valley of the Clitumnus with Trevi, Foligno, Spello, and Assisi; then Perugia and the Central Apennines near Città di Castello and Gubbio. In the other directions the view is intercepted by the mountains in the vicinity. Towards the E. these are over-topped by the rocky crest of the Monti Sibillini, often snow-clad.

From Spoleto to Norcia and Ascoli Piceno, 69 M., a highly picturesque route, crossing the Apennines obliquely. A motor-omnibus runs daily from the Porta Leonina (Pl. B, 1) to (28½ M.) Norcia in 3½ (in winter 4) hrs., starting at 5, in winter at 6 a.m.; in summer a second omnibus leaves at 4 p.m.; fare 1st class 5, 2nd class 3 fr.; luggage 25 c. for every 5 kilogrammes (11 lb.); one-horse carr. in 8 hrs., incl. halt at Borgo di Cerreto, 13 fr. — The road at first ascends to the E. over a wooded slope, with fine retrospects of the valley of the *Maroggia*, and then descends beyond the (6 M.) mountain-pass of *Forca di Cerro* (2408 ft.) in wide curves (short-cuts for walkers) viâ (8 M.) *Grotti* (1265 ft.) to the deeply-sunk valley of the *Nera*, the right bank of which it then follows towards the N.E. Between (11 M.) *Piedipaterno* (1092 ft.; carriage-road to Terni on the S.) and (16 M.) *Borgo di Cerreto* (fair quarters at the diligence-office) it traverses several rocky ravines. Beyond *Cerreto di Spoleto* it reaches (18 M.) *Triponzo*, where a road to (12½ M.) *Visso* diverges to the left. We now turn to the S.E. and enter the valley of the *Corno*, a tributary of the Nera; in this valley (ca. 7½ M. from Norcia) lay the ancient *Vespasiae*, the birthplace of Vespasia Polla, mother of the Emp. Vespasian. The road threads another rocky pass and beyond (25 M.) *Serravalle* (to Cascia, Monteleone, and Leonessa, see *Baedeker's Southern Italy*) enters the mountain-girt plain of Norcia (*Piano di Santa Scolastica*), formerly a lake.

28½ M. **Norcia** (1980 ft.; *Alb. Posta*, Via Cavour 2, R. 1½ fr., clean), the Roman *Nursia*, is a clean little town with 4261 inhab. and several cloth-factories, situated at the W. base of the Monti Sibillini and still surrounded by its ancient walls. It was the birthplace of the Roman general Quintus Sertorius (d. 72 B.C.) and also of St. Benedict (ca. 480-543) and his sister Scholastica. In the Piazza Sertorio, the main square, is a statue of St. Benedict. The church of *San Benedetto* (14th cent.) has an attractive Romanesque façade. The *Municipio* resembles a castle; the *Prefettura* has early-Romanesque arcades. The *Cathedral*, with a Romanesque portal and a rose-window, lies in ruins. In a house in a side-street is a *Loggia* with an early-Christian inscription.

About 1½ M. to the S. of Norcia the road to (40½ M.) Ascoli turns

to the E., by the churchyard, and ascends to the crest of the mountains in long windings. [The bridle-path leads to S.E. to *San Pellegrino*, then ascends rapidly through a stony ravine, and rejoins the road.] About 11 M. beyond Norcia is the mountain-pass of *Forca Canapine* (5060 ft.). At the top we enjoy a glorious view: to the S.E. is the *Gran Sasso d'Italia* (9560 ft.), to the N.E. the *Monte Vettore* (8128 ft.), the highest summit of the *Monti Sibillini* (which may be ascended from *Castelluccio*, 4166 ft., 4 hrs. to the N.E. of Norcia, in 3½ hrs., with guide). The bridle-path again quits the road and does not again join it before (15½ M.) *Capo d' Acqua* (2755 ft.). A road diverging to the S. about 1¼ M. farther on (diligence from Arquata) leads along the W. slope of the *Pizzo di Sevo* (7946 ft.; ascended in 4 hrs. from Amatrice, with guide) through varied scenery, passing *Accumoli*, *Amatrice* (Alb. Nicandro Capranica), the birthplace of Cola dell' Amatrice, the painter, *Montereale*, *Pizzoli*, and *San Vittorino*, to *Aquila* (see *Baedeker's Southern Italy*). Our road then leads to the N.E., through the fine valley of the *Tronto*, to (20 M.) *Arquata del Tronto* (Alb. della Posta, beyond the village; post-omnibus to Ascoli, 20½ M., daily in 4 hrs., starting early in the morning, and returning in the afternoon in 5 hrs; fare 3 fr.). — 27½ M. *Acquasanta* (Stabilimento Balneare; Alb. Adriatico, R. 2 fr.; carr. to Ascoli 5 fr.), a watering-place with warm sulphur-springs, known to the Romans as *Ad Aquas*. The valley expands. — 40½ M. *Ascoli Piceno* (Alb. della Posta), see *Baedeker's Southern Italy*.

The Railway penetrates the limestone chain of the Umbrian Apennines by means of a tunnel over 1 M. in length. — 51 M. *Giuncano*. Then a romantic rocky gorge.

58½ M. **Terni.** — The town is about ¼ M. from the station (restaurant), and is connected with it by an electric tramway. One-horse cab to the Piazza Vittorio Emanuele 50, two-horse 70 c. (at night 70 c. and 1 fr.); trunk 20 c.

Hôtel Europa, Piazza Vittorio Emanuele 2, with baths and restaurant, 40 R. at 2½-4, B. 1¼, omn. ¾ fr., good; Posta, R. 1½ fr. — *Ristorante Aquila d' Oro* (also an unpretending inn), Strada Cornelio Tacito 30. — *Caffè Elvezia* near the Alb. Europa.

Post Office, behind the Palazzo Pubblico. — Photographs at *Vitt. Angelici's*, Via Nuova 8.

Electric Tramway and *Carriages* to the Waterfalls, see below.

Terni (426 ft.), an industrial town with 25,877 inhab. and the junction of the railway to Sulmona, is situated in the fertile valley of the *Nera* (the Roman *Nar*), which was once occupied by a lake. It represents the ancient *Interamna Nahars*, the birthplace of the Emperor Tacitus (A.D. 275 or 276) and perhaps also of the historian Tacitus (ca. A.D. 55-117). A crypt of the 9th cent. was recently discovered under the *Cathedral* (13-17th cent.). Remains of an amphitheatre in the grounds of the episcopal palace, Roman inscriptions and fragmentary sculptures in the *Palazzo Pubblico*, the *Bibliotéca* (containing a Marriage of St. Catharine of 1476, by Benozzo Gozzoli, and other paintings), etc., are objects of interest. Pleasant walk on the ramparts, whence the beautiful Nera valley is surveyed; on the left is Collescipoli, on the right Cesi, straight in front Narni.

Excursion to the Waterfalls of Terni. Visitors should take the Electric Tramway to Collestatte. Cars leave the railway-station and the Piazza Vittorio Emanuele every 10-15 min. for the (1½ M.) Acciaieria (see below), whence they run ca. 8 times daily (in 23 min.) to (5 M.) Collestatte. Passengers alight at (20 min) the station ('fermata') of *Cascate Marmore* (4½ M.; see below). Fare 30 c. (between 11.30 a.m. and 1.15 p.m. and between 5.45 and 6.30 p.m., 20 c.), no return-tickets. — Carriages (tariff of 1889; ¾ hr., back ½ hr.), by the lower road, where the tramways run ('dalla parte di sotto'), with one horse 5, with two horses 7 fr., by the upper road ('dalla parte di sopra') 7 or 9 fr.; round trip ('giro'), by the lower road and back by the upper via Papigno (comp. below) about 12 fr. (fee ½-1 fr.); bargaining advisable, and less than tariff-rates sometimes accepted. — By Railway (to Sulmona, see *Baedeker's Southern Italy;* few trains) to (10 M.) *Marmore*, ½ M. above the falls (see below), in 35-50 (back in 30) min.; fares 1 fr. 90, 1 fr. 30, 85 c.

The traveller should be abundantly provided with copper coins. At the different points of view contributions are levied by the custodians (15-20 c.); flowers and fossils from the Velino are offered for sale (also not more than 15-20 c.).

The Electric Tramway (see above) runs to the S. from the railway-station to the Piazza Cornelio Tacito, then turns to the E., and, after crossing the bed of the brook Serra, follows the straight road across the plain (on the right is a government manufactory of small arms). — 1½ M. *Acciaieria*, with an armour-plate factory. — 2¼ M. *Cervara.* The valley of the Nera contracts. On each side tower lofty rocky hills, with slopes clad in luxuriant vegetation, while in front appear the ruins on the top of Monte Sant' Angelo (2004 ft.) — 3¼ M. *Papigno Ponte* (small restaurant), picturesquely situated on a solitary rock to the right, on the S. bank (comp. p. 95). — 3½ M. *Papigno Bivio*, with an electric generating- station (Stabilimento Carburo) on the S. bank, to the right. — 4½ M. *Cascate Marmore*, where passengers alight (see below). — 5 M. *Collestatte*, the terminus (small restaurant), about 1½ M. below the village of the same name.

The Railway gradually ascends to the S., across the plain of the Nera, to (5½ M.) *Stroncone* (787 ft.); the village (1479 ft.) lies 2 M. to the S. Thence the line ascends rapidly, threading six tunnels, after which we catch fine glimpses (left) of the upper valley of the Nera. — 10 M. *Marmore* (Rail. Restaurant, very fair).

Leaving the station, we turn first to the right, and 150 paces beyond the pointsman's hut No. 216, cross the railway. Paying no attention to the 'Custodi delle Cascate' here lying in wait, we keep to the left for about 10 paces, then turn to the right through vineyards and past some cottages. We then pass through the gate on the right (when closed, fee of 10-15 c.), and finally (6 min.) turn to the left for the upper fall (p. 85).

The picturesque Upper Road (carriages, see above) is reached from the piazza at Terni by passing the Albergo Europa and descending the Strada Garibaldi to the left. We at first follow the Rieti and Aquila road, which crosses the Nera just outside the gate, traversing gardens and olive-plantations. After 2¼ M. a broad road to the left descends into the valley of the Nera, while the

TERNI
1 : 25.000
0 100 200 300 400
Metri
1 Municipio
2 Politeama
3 Posta
4 Teatro
Stazione
Alti Forni
Papigno
le Marmore
Rocca 611
M.S.Angelo
Mirandola
S.Liberatore
C.Colle Mezzo
728
le Scarsette
il Monte
776
769
Campo la Figora
762
la Palombara
C.Forcella Rocca
746
S.Benedetto
Collestatte
Torre Orsina
C.Trionfetti
C.Fonsoli
Sers. Simone
Madna della Misericordia
la Romita
S.Liberatore
C.Magnolotti
Conte dell'Acciaieria
Acciaieria
Alti Forni
Pubbl. Armi
Ferriera
S.M.Maddalena
via Fongoli
via Graziani
via Torricelli
Cervara
Le Grazie
C.Pacelli
M.Valle
497
M.Pennarossa
Fabbr. di Carburo
M.di Cocchi
Cascate delle Marmore
Bacino di decantazione
pte regolatore
Stab. di Carburo
la Fossa
Caprarecce
le Caprarecce
Madna del Caso
C.le Cerro
il Casale
B.V. dello Scoglio
M.Mardello
635
C.Coronicelle
M.Mazzelvetta
613
M.Oppio
600
C.Colle dei Frati
il Rivo
Fonte del Prato
C.le Santo
Piediluco
Rocca
374
L. di Piediluco
il Porto
C.S.Niccolò
Staz.e di Piediluco
581
C.Ferri
S.Egidio
549
M.Caperno
il Casone
la Palombara
Fonte na Bunzio
Forme
C.le Velino
F. Velino
Piano di Canale
M.Maro
624
C.Grugliano
C.Capocroce
420
Rieti
Todi
Narni
Cascata Marmore
Caserma
Barr. Valverina
S.Francesco
Via Tacito
Via Scuole
Via Cavour
Via Garibaldi
Via Vitt. Em.
Via Farini
Via Cairoli
Via Carducci
Via Cesare Battisti
Via Roma
Via Cesare Battisti
Via Cairoli
Via Farini
Via Scuole
Via Cavour
Via Garibaldi
Via Vitt. Em.

highroad ascends gradually to the right in the direction of Le Marmore (p. 94). The former descends in windings past the village of *Papigno* (p. 94), then (3/4 M.) crosses the Nera, and on the right bank, near the Villa Graziani, reaches the lower road (electric tramway, see p. 94), 1-1 1/4 M. from the falls.

The falls of the *Velino* (which here empties itself into the Nera), called the ***Cascate delle Mármore,** are about 650 ft. in height, and have few rivals in Europe. The rivulet is precipitated from the height in three leaps of about 65, 330, and 195 ft. respectively, the water falling perpendicularly at some places, and at others dashing furiously over rocks. The spray of the falls is seen from a considerable distance.

The *Velino* drains a valley running parallel to and between the Umbrian and the Roman Apennines. Near Rieti it traverses an old lacustrine basin, not yet completely dried up. The stream is so strongly impregnated with lime that its deposit (travertine) continually raises its bed; and the plain of Rieti (1319 ft.) is therefore frequently exposed to the danger of inundation. In ancient times (272 B.C.) Manius Curius Dentatus helped to counteract the evil by the construction of a canal, which, though altered, in still in use. Two other canals were afterwards excavated, the *Cava Reatina* or *Gregoriana* in 1422, and the *Cava Paolina* in 1546; these, however, proving unserviceable, Clement VIII. re-opened the original 'emissarium' of Dentatus in 1598. But new works are still from time to time necessary.

The finest views of the falls are obtained from the lower road and from the following points. Before reaching the falls, we may ascend a rough path to the left, leading in ca. 12 min. to the finest view of the upper and central falls. — We now return to the road, retrace our steps (120 paces) to the cart-track on the left, and cross the Nera by a natural bridge, below which the water has hollowed its own channel. Where the path divides we ascend gradually to the left. The surrounding rocks (in which there is a quarry) have been formed by the incrustations of the Velino. The channel on the right (*Cava Paolina*) is full in winter only. A steep ascent of 25 min. to the left, with a fine view of the fall, in the spray of which beautiful rainbows are occasionally formed, leads to a small pavilion of stone on a projecting rock, affording a beautiful survey of the principal fall and the valley of the Nera. We next ascend a flight of steps (4 min.), follow the path at the top for a few minutes more, then turn to the right, and come to a small house, with a garden through which we pass. Then, beyond several houses, we reach in 8 min. the road to Rieti and Aquila (p. 84), near the pointsman's cabin No. 216. The station of *Mármore* (p. 84) is seen to the left.

If time permit an excursion may be made by following the road to the left (without crossing the railway), which in a few min. passes to the right bank of the Velino. In less than 1/2 hr. we reach the beautiful **Lake of Piediluco** (1207 ft.; 408 acres in area), where the road forks. The branch to the right leads to the railway-station of Piediluco (1237 ft.; 11 M. from Terni; fares 2 fr. 10, 1 fr. 50, 95 c.), while the main road

follows the bank of the lake (rowing-boat in $^1/_2$ hr., $^1/_2$-1 fr.) to the (40 min.) village of *Piediluco* (1227 ft.; tolerable inn, where fish may be had), with its ruined castle (Rocca; 1777 ft.).

The Railway to Orte intersects the rich valley of the Nera. To the right on the hill lies *Cesi* (1433 ft.), 5 M. to the N.W. of Terni, to the N. of the road to San Gemini and Todi (p. 78), with remains of ancient polygonal walls and subterranean grottoes. To the left, *Collescipoli* (781 ft.).

66$^1/_2$ M. **Narni** (787 ft.; *Alb. dell' Angelo*, with view from the back-windows, R. with electric light 1$^1/_2$ fr., very fair), a small town with 5200 inhab., is the ancient Umbrian *Nequinum*, the Roman *Narnia*, birthplace of the Emperor Nerva, of Pope John XIII. (965-72), and of Erasmus of Narni, surnamed Gattamelata, the well-known 'condottiere' (d. 1443). It is picturesquely situated, $^1/_2$ hr. from the station, on a lofty rock on the left bank of the *Nera*, at the point where the river forces its way through a narrow ravine to the Tiber (omnibus up 75, down 50 c.). The old castle (*Rocca;* 1089 ft.) is now a prison. — The *Cathedral*, erected in the 11th cent., with a vestibule of 1497, and dedicated to St. Juvenalis, the first bishop (369), contains a Renaissance altar-recess, dating from the end of the 15th cent. (2nd chapel on the right), a wooden statue of St. Anthony by Vecchietta (1475; same chapel), and the tomb-stone of Bishop Gormas (1515; 3rd chapel on the left). The *Town Hall*, on the façade of which are 14th cent. sculptures, contains a Coronation of Mary by Dom. Ghirlandaio (1486), spoiled by re-touching. The garden of the church of *San Bernardo* (wooden statue of the saint in the interior, by Vecchietta) affords a good view of the valley of the Nera.

From Narni to *Perugia* viâ Todi, see p. 78.

From Narni a road leads to the N.W. (diligence in 2 hrs., fare 1$^1/_2$ fr.) to the (6 M.) venerable Umbrian mountain-town of **Amelia**, Lat. *Ameria* (1332 ft.; inn outside the gate), mentioned by Cicero in his oration Pro Roscio Amerino, with admirably preserved Cyclopean walls and other antiquities.

The train turns towards the narrowing valley of the Nera, and passes close to the so-called *Bridge of Augustus* (on the left), which spanned the river immediately below Narni in three huge arches, and belonged to the Via Flaminia (p. 131), leading to Bevagna (p. 86). The arch next to the left bank, 62 ft. in height, still stands, but of the two others only the piers remain. — The train continues to follow the valley of the Nera, with its beautiful forests of evergreen oaks. — Beyond (71 M.) *Nera Montoro* we pass through two tunnels, and then (near the influx of the Nera) cross the *Tiber*, which in 1860-70 formed the boundary between the Kingdom of Italy and the Papal States. — Near —

77 M. *Orte* (Rail. Restaurant, good) we reach the main line from Chiusi to Rome (see p. 106).

11. From Florence to Rome viâ *(Arezzo)* Terontola and Chiusi.

196 M. This is the shortest route from Florence to Rome. Fast express (except in summer; restaurant car) and fast train in $5^1/_2$-$8^1/_4$ hrs., ordinary train in $11^3/_4$ hrs. (fares 35 fr. 30 c., 24 fr. 50, 15 fr. 85 c.); no change of carriages. Extra charge for sleeping-car 7 fr. 20 c. The digression from Orte (p. 106) to the waterfalls of Terni (p. 94) is recommended to all who have sufficient time.

From Florence to Terontola, 76 M., see pp. 50-59. The main line to Rome diverges to the right (S.) from the line to Perugia, Assisi, and Foligno, and at first skirts the W. bank of the Trasimene Lake (comp. p. 60).

82 M. *Castiglione del Lago.* The little town (997 ft.; Alb. del Trasimeno) lies to the left on a promontory extending into the lake; the castle of the Duchi della Cornia was built by Galeazzo Alessi. Steamer, see p. 60.

$86^1/_2$ M. *Panicale*, a small place $4^1/_2$ M. to the S.E. of the station (diligence 1 fr.), with unimportant frescoes in its churches by Perugino and his school. — The line takes a W. direction and joins the line from Siena in the valley of the *Chiana* (R. 6).

94 M. **Chiusi.** — The Railway Station (good *Restaurant*) is about $1^1/_2$ M. from the town, which lies on the hill to the right. 'Posto' (seat in a carriage) to the town 1 fr., two 'posti' $1^1/_2$ fr.

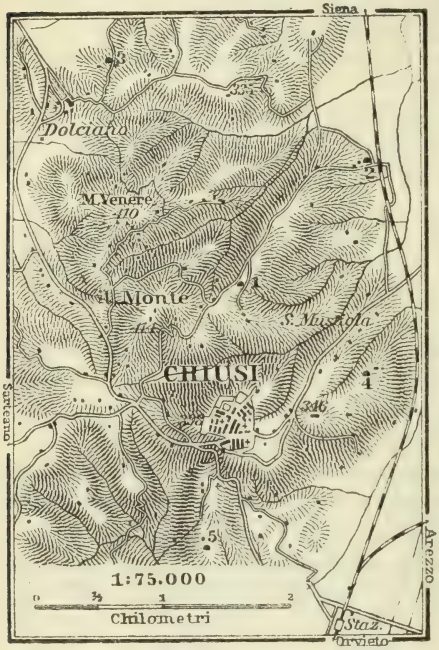
Hotels. Alb. Corona, outside the Porta San Pietro, R. $1^1/_2$ fr., clean; Etruria, Porsenna, near the station, plain. — Travellers are cautioned against making purchases of Etruscan antiquities at Chiusi, as 'antiquities' from Etruscan tombs are largely manufactured here and large prices are asked.

Chiusi (1305 ft.; 5974 inhab.), the ancient *Clusium*, one of the twelve Etruscan federated towns, frequently mentioned in the wars against Rome and as the headquarters of Porsenna, was fearfully devastated by malaria in the middle ages, and it was only in later times, after the Val di Chiana had been drained (see p. 56), that the town recovered from these disasters. The walls are mediæval; a few relics of those of the Etruscan period are tracable near the cathedral, outside the *Porta Romana.* A walk round the town from the *Porta San Pietro* to the Porta Romana affords pleasing views of the Chiana Valley, Città della Pieve, the mountains of Cetona, and, to the N., of the lakes of Chiusi and Montepulciano.

Under the town extends a labyrinth of subterranean passages (inaccessible), which probably belonged to an elaborate system of drainage, as the ancient Etruscans excelled in works of this kind, and were even in advance of many modern nations.

The Museo Civico (tickets of admission, $^1/_2$ fr., obtained in a barber's shop in the main street), in a building (opened in 1901) in the Piazza del Duomo, contains a valuable collection of objects found

in the Etruscan tombs around Chiusi, such as vases (including some curious polychrome urns), dishes, bronzes, mirrors, sarcophagi, and especially cinerary urns, chiefly of terracotta, with a few of alabaster and travertine. The custodian also keeps the key of the Tomba della Scimmia (see below; adm. with attendant 2 fr.), which belongs to the town.



The *Cathedral of Santa Mustiola* (10th cent.; recently restored and painted) is a basilica consisting almost entirely of fragments of ancient buildings, with eighteen columns of unequal thickness. In the left aisle is the tomb of St. Mustiola. The sacristy contains a mass-book illuminated with admirable miniatures of the 15th cent., chiefly by artists of the Sienese school. The walls of the arcades in the cathedral-square bear numerous Etruscan and Roman inscriptions.

The *Etruscan Tombs, situated in isolated hills at some distance from the town, are the great attraction of Chiusi. They are distinguished by numbers (1-5) on the above map. The paths to the tombs are very muddy in wet weather. If time is short only the first two should be visited (ca. 2 hrs. there and back; carr. from the station 5 fr.); *viz.* the *Tomba della Paccianese* or *del Granduca* (No. 2), on the N.E., near the Siena railway (1 hr.; private property, fee $^1/_2$ fr.), and (20 min. to the S.W.) the *Tomba della Scimmia* (No. 1; key, see above), the most important of all, with paintings representing gladiatorial combats. The dilapidated *Tomba del Poggio Gaiella* (No. 3), which was formerly supposed, on account of its labyrinthine passages and chambers, to be the *Mausoleum of Porsenna* described by Pliny and Varro, is 3 M. to the N.N.W. The *Tomba del Colle Casuccini* (No. 4) lies to the N.E. and the *Tomba di Vigna Grande* (No. 5) to the S.

Near *Santa Caterina*, on the way to the station, are small catacombs of the early-Christian period, and near them a Roman tomb.

A diligence plies between the Chiusi rail. station and (4$^1/_2$ M. to the S.E.) *Città della Pieve* (see below) in 1$^3/_4$ hr.; fare 1$^1/_2$ fr. (carr. there and back 5 fr.).

About 5 M. to the S.W. of Chiusi (7½ M. from the rail. station; diligence in 2 hrs., 1½ fr.) lies the little town of **Sarteano** (1879 ft; *Alb. Italia*, Corso Garibaldi, R. 1 fr.), above which rises an ancient castle. The *Villa Bargagli* contains a collection of sarcophagi, vases, small bronzes, and other Etruscan antiquities found in the neighbourhood (admission courteously granted). — About 2¾ to the S.E. of Sarteano, and 7½ M. to the S.W. of Chiusi (diligence in 1½ hr., 1½ fr.) lies the small town of **Cetona** (accommodation at *Pasquale Fiorentini's*), commanded by a castle (1260 ft.; fine view; key kept below, in the town). The *Palazzo Terrosi* contains a small collection of antiquities found in the neighbourhood, such as handsome polychrome and richly gilded urns, an elephant's tusk with archaic reliefs from the Odyssey, etc. (visitors admitted on presenting their cards). Picturesque grounds at the back of the palace.

A carriage-road (diligence once daily in 4 hrs.) runs to the S. from Sarteano, through fine scenery, first skirting the Monte Cetona (p. 49) and then bending westwards, with a view of the valleys of the Orcia (right; p. 46) and the Paglia (left; p. 100), to (13½ M.) **Radicófani** (2940 ft.; *Alb. Dante*, R. 1 fr., plain but well-managed; pop. 2488), on the S. slope of a basaltic cone crowned by a ruined fortress (extensive view). In the church of *Sant' Agata* is an altar-relief from the studio of the Robbias, while there are three others in the parish church *(San Pietro)*. To the S. below the town, on the highroad to Rome (see p. 104), lies the old posting-station (2359 ft.). The road proceeds to the S. to Acquapendente (14½ M.; p. 104). — From Radicofani a bridle-path leads to the W., crossing the Paglia (1332 ft.), which is sometimes impassable after rain, and finally traversing a chestnut forest, to (5 M.) *Abbadia San Salvatore* (2720 ft.; Alb. Italia, R. 1 fr., plain but clean), with 4265 inhab., situated on the E. slope of Monte Amiata, on the site of an abbey of the 10th century. In the neighbourhood are mines of quicksilver (see p. 46). *Monte Amiata* may be ascended (guide advisable) in about 3 hrs. by a steep path through wood, viâ the former hermitage of *Ermeta* (3560 ft.) — From Abbadia San Salvatore a road descends to the S. into the valley of the Paglia viâ (3 M.) *Pian Castagnaio* (2533 ft.; Alb. Angela Traversi, R. 1 fr.), with 4432 inhab., a tower of defence of the 13th cent., and a former palace of the Marchesi Bourbon-Del Monte (1601-11). It joins the above-mentioned highroad to Acquapendente (p. 105) at the (10 M.) *Podere del Rigo* (971 ft.), 5 M. to the S. of Radicofani.

The RAILWAY descends through the valley of the Chiana.

98½ M. **Città della Pieve** (820 ft.). The little town (1666 ft.; *Alb. Vanucci*, R. 1½ fr.; diligence and carr. from Chiusi, see above), which lies 3 M. to the N.E. (carriage, not always obtainable, 2½ fr.), has 6694 inhab., and is the birthplace of *Pietro Vanucci*, surnamed *Perugino* (comp. p. 69). It possesses several of his pictures, but they are works of his later period, hastily painted and chiefly done by his pupils, as the master apparently deemed his native place not capable of appreciating works of a more elaborate kind. The *Oratorio de' Disciplinati*, or *Santa Maria dei Bianchi* (fee ½ fr.), in the Via Pietro Vanucci or main street, contains an Adoration of the Magi, one of the largest pictures by Perugino. Two letters of the artist from Perugia (1504) are shown with regard to the price of this fresco, reducing it from 200 to 75 ducats. An inscription on the opposite wall marks the site of the house where Perugino was born. In the *Cathedral* (interior modernized in 1895) is the Baptism of Christ (first chapel to the left), and in the choir a Ma-

donna with SS. Peter, Paul, Gervasius, and Protasius (1513). The picture of St. Anthony with St. Paulus Eremita and St. Marcellus in *San Pietro*, belonged originally to the church of Sant' Antonio. All these pictures are by Perugino. — Outside the S. gate is the church of *Santa Maria dei Servi*, containing remains of a Crucifixion by Perugino, dating from 1517. — A road affording fine views leads towards the N.E. to Perugia (p. 67; ca. 31 M.).

104½ M. *Ficulle*; the village (1433 ft.) lies 3 M. to the S.E. — 112 M. *Allerona.* — Near Orvieto the Chiana falls into the *Paglia*, a turbulent tributary of the Tiber, which does much damage after heavy rain. The stratification of the rock from Chiusi to this point dates from the tertiary period, and shows clay, marl, and sandstone, while at Orvieto the volcanic district begins, of which the central point is the lake of Bolsena (p. 105).

118 M. Stat. *Orvieto* (407 ft.; Rail. Restaurant), at the base of the hill occupied by the town.

Orvieto. — Arrival. Between the station and the town runs a cable-tramway (*Funicolare*, Pl. E, F, 1, 2; 5 min.; 30 c.), 612 yds. in length, ascending a gradient of 27 : 100, and passing through a tunnel 131 yds. long under the Fortezza. Hotel-omnibuses (½ fr.) wait at the upper end of the cable-tramway. — By road the distance is nearly 2½ M. (see p. 104).

Hotels (comp. p. xviii). *Grand Hôtel Belle Arti (Pl. a; C, 3), in the Palazzo Bisenzi, Corso Cavour 43, 40 R. at 2½-5, B. 1½, déj. 3, D. 5 fr., both incl. wine, pens. 7-12 fr.; *Palace Hotel (Pl. b; B, 3), Via Garibaldi, 30 R. at 3-6, B. 1¼, déj. 3½, D. 5 (both incl. wine), pens. 8-12, omn. 1 fr. — Italia (Pl. c; B, 3), Via del Popolo 5, Cornelio (Pl. d; C, 3), Piazza Ippolito Scalzo 1, at both R. 1½-2 fr.; Albergo-Ristorante del Duomo (Pl. e; C, 3), Via del Duomo, R. 1½ fr., well spoken of. — *Café* in the Piazza Vittorio Emanuele, clean.

The *Wine* of Orvieto is celebrated. — *Photographs* sold by Armoni, near the Cathedral. — About 4-5 hrs. are sufficient for a hasty visit to the town.

Orvieto (1066 ft.; 8220 inhab.), a small town and episcopal residence, on an isolated tufa rock (the perpendicular sides of which are partly of artificial creation), occupies what was probably the site of *Volsinii*, one of the twelve capitals of the Etruscan League. Volsinii, after various vicissitudes, was taken and destroyed in 280 B.C. by the Romans, who are said to have carried off 2000 statues. The wealth of the ancient town has been proved by the discovery of numerous vases, trinkets, and statues. A new town, the *Urbibentum* of Procopius, arose on the site, and was called *Urbs Vetus* at a very early period, whence is derived its modern name. In the middle ages it was a great stronghold of the Guelphs, and often afforded refuge to the popes.

From the piazza to the W. of the old fortress, where the terminus of the cable-tramway is situated (Pl. E, 2), runs the *Corso Cavour*, the principal street of Orvieto. Two mediæval towers rise in this street; opposite the first (Torre del Moro, Pl. C, 3) is the Via del Duomo, leading to the —

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P.ta Rocca
S. Domenico
Reclusorio
Servi di Maria
Piazzale Cahen
pzza d. Indipendenza
Necropoli etrusca
Fontana delle Conce
S. Agostino
S. Giovenale
Pal. d. Popolo
pzza del Popolo
Torre del Moro
Corso Cavour
Teatro
Monastero di S. Paolo
pzza Vitt. Em.
S. Andrea
Pal. Comun.
P.ta Maggiore
Monast. di S. Lodovico
Pal. Vescovile
pzza Solaria
Duomo
Opera
Mus.
Monast. di S. Bernardino
pzza d. Febei
S. Francesco
Ospedale
P.ta Romana
S. Lorenzo
325
Via Cavour
Via Postierla
Via Garibaldi
Via Maurizio Quadrio
Via Cardinal Cantoni
Via Filippeschi
Via Solare
Via Roma
Via Todi
Via Bolsena
Via Cappuccini
Via Ponte Rio
Via Circonvallazione
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Rocca Ripesena
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ORVIETO
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Abbadia
Canonica
Tombe etrusche
Poggio Pecoraro
Castel Rubello
Poggio di Bagio
590
Pecoratrabbia
655
Torre S. Severo
Boccaporco
Bolsena
599
Lubriana
Bagnorea
La Rapreccia
585
A
B
Abbadia
C
D

**Cathedral (Pl. C, 3; closed 1-3 p. m. from May to Sept.), a magnificent example of the Italian Gothic style, and one of the most interesting edifices in Italy, founded in consequence of the 'Miracle of Bolsena' (comp. p. 105). The building was begun about 1285, perhaps by *Arnolfo di Cambio*, and the work progressed so rapidly that in 1309 Bishop Guido di Farnese was able to read the first mass in the church. It consists of a nave and aisles, with transept and rectangular choir. It is 114½ yds. long and 36 yds. wide, and, like the cathedrals of Florence and Siena, is constructed of alternate courses of dark and light stone (black basalt and greyish-yellow limestone from the vicinity). This cathedral, like those in other towns, once constituted a great arena for the display of artistic skill. The guardians of the building were unwearied in providing for its ornamentation, and like the curators of modern museums who are zealous to secure works by the best artists, they did all in their power to obtain the services of the first masters of the day for the embellishment of their church.

The *Façade, with its three gables, was begun in 1310 under the supervision and according to the plans of *Lorenzo Maitani* of Siena, but its upper part was not finished until the 16th century. It is gorgeously enriched with sculptures and (freely restored) mosaics, and is probably the largest and most gorgeous 'polychrome' monument in existence, though its general architectonic design is more formal than that of the later façade of the cathedral at Siena (p. 29).

The excellent Bas-Reliefs on the lower parts of the pillars, which in many respects are characteristic of the transitional style preceding the Renaissance, represent scenes from the Old and New Testament: 1st pillar to the left, from the Creation down to Tubal Cain; 2nd, Abraham, genealogy of the Virgin; 3rd, History of Christ and Mary; 4th, Last Judgment with Paradise and Hell; above are the bronze emblems of the Evangelists, by *Lor. Maitani*. Above the principal portal, a Madonna under a canopy, in marble, wrongly attributed to *Andrea Pisano*. On the margin of the large square panel, in the centre of which is a rose-window, are marble statues of prophets and (above) Apostles, by *Raffaello da Montelupo* (1560 et seq.).

Above the doors and in the three pointed gables are Mosaics on a golden ground, of various periods (14-19th cent.): Annunciation, Nuptials of the Virgin, Baptism of Christ, Coronation of the Virgin; the last, the principal picture, is the topmost.

The *Interior has been admirably restored. On each side four columns and two pillars separate the nave, which is 112 ft. in height, from the lower aisles. Above the round-arched arcades is a gallery adorned with rich carving. The windows are pointed, the lower parts being filled with translucent alabaster, the upper with stained glass. The visible frame-work of the roof was formerly richly ornamented.

In the Left Aisle, a Madonna, a fresco by *Gentile da Fabriano* (1426; much damaged). Near the main entrance stands a fine marble font, the lower part by *Piero di Giovanni* and *Jacopo di Piero* (1402-3), the upper by *Sano di Matteo* (1407). — In the Nave, to the right, a marble holy-water basin by *Ant. Federighi* (1451-56; p. 31). — In the Transept, to the right and left of the choir, are altars by *Sammicheli* of Verona (1521 & 1528), with reliefs in marble by *Mosca:* on the left, Visitation of Mary; on the right, Adoration of the Magi. — In the Choir,

frescoes from the life of the Virgin by *Ugolino di Prete Ilario* and *Pietro di Puccio;* in the corner on the right, Annunciation and Visitation, by *Ant. da Viterbo*, a pupil of Pinturicchio.

Right Transept. The **Cappella Nuova (best light in the morning), containing a miraculous image of the Virgin *(Madonna di San Brizio)*, occupies an important page in the annals of Italian art. Don Francesco di Barone, the superintendent of the cathedral-mosaics, having heard that the 'famous painter and monk' *Fra Angelico da Fiesole* was not engaged during the summer in Rome (where he had been working at the Vatican), invited him to Orvieto, and secured his services for the decoration of the chapel. In 1447 Fra Angelico accordingly worked here, but for three months only, during which time he and his assistant *Benozzo Gozzoli* executed two panels of the vaulting above the altar representing Christ in the glory as Judge, and prophets to the right. Nothing more was done till 1499-1502, when the work was continued and completed by *Luca Signorelli*, whose Mural Paintings are the chief attraction here. The first painting on the left wall shows the overthrow of Antichrist, who is represented in the foreground, preaching; tradition has it that the two devout figures, in the corner to the left, are portraits of Signorelli and Fra Angelico. The spaces on the entrance-wall have been skilfully covered with representations of the symbols of the Sun and Moon and the Death of the Two Witnesses (to the right, as we look towards the entrance), and the Destruction of the World by fire (to the left). — Next in order are the Resurrection of the Dead and the Punishment of the Condemned; then, on the wall of the altar, (right) the Condemned descending into Hell, and (left) the Blessed ascending into Heaven, and lastly, adjoining the picture of Antichrist, Paradise. — Below these are medallions of poets of the future life, surrounded with scenes from their works. On the ceiling: Apostles, angels with the instruments of the Passion, patriarchs and church-fathers, virgins and martyrs. The ornamental decoration of the walls should be noticed also. — These paintings are the most important work produced during the 15th century. In the mastery of form, in the boldness of motion and of foreshortening, and in the acquaintance with the nude, Signorelli is by no means unworthy of comparison with Michael Angelo, who, according to Vasari, borrowed several motives from these works for his Last Judgment in the Sixtine Chapel. — *Signorelli* also painted the fine Entombment in a niche in the right wall. In front of it, a Pietà by *Scalza* (1572).

Opposite, in the Left Transept, is the Cappella del Corporale, where, behind the principal altar, is a canopy of marble mosaic, containing a silver reliquary, in which is preserved the blood-stained chalice-cloth (corporale) connected with the Miracle of Bolsena (p. 105). The silver-gilt reliquary, executed by *Ugolino di Maestro Vieri* of Siena in 1337, and resembling in form the façade of the cathedral, is about 4½ ft. broad, 2 ft. high, and 300 lbs. in weight. The 'Miracle' is represented on it in twelve scenes in transparent enamel; it is exhibited to the public on Corpus Christi and on Easter Day, but at other times it is shown only by special permission. Modernized frescoes of the 'Miracle of Bolsena' by *Ugolino di Prete Ilario* (1357-64). Over the altar on the left, a Madonna by *Lippo Memmi.*

Opposite the cathedral is the *Opera del Duomo* (Pl. C, 4). Adjoining the cathedral on the right, behind, are the *Palazzo Vescovile* (Pl. D, 3; 1264) and, more in front, the —

Museum (Pl. C, D, 3, 4), in the *Palazzo dei Papi* or *Palazzo Soliano*, founded by Pope Boniface VIII. in 1296, and recently restored. The mediæval works of art belong to the *Opera del Duomo.* Director, C. Franci. Tickets (1 fr.) are obtained at Armoni's photograph-shop (p. 100).

On the Ground Floor are some reconstructions and models of Etruscan graves, and prehistoric antiquities. Plan of the Etruscan Necropolis Architectural ornaments in terracotta, from an Etruscan temple, which stood near the Giardino Pubblico. — On the First Floor is the large hall, in which the top row of pictures consists of twelve large paintings (taken from the Duomo) by *Muziano Pomarancio*, the brothers *Zucchero*, and other painters of the 16-17th cent.; the drawings between are by artists of the Bolognese school, brought from the Palazzo Gualterio. Among them: *Luca Signorelli*, Portraits of the artist and the chamberlain Nic. Franceschi (fresco-sketch executed before 1500), Mary Magdalene (1504); *Ant. da Viterbo*, Madonna, St. Sebastian (fresco); *Simone Martini*, Madonna and saints (1320), Madonna and the Bishop of Savona. The statues of Apostles, by *Mosca*, *Scalza*, *Toti*, *Giovanni da Bologna*, etc., were formerly in the cathedral. — In the middle: an Annunciation, two statues by *Mocchi*, and two wooden statues by *Friedrich of Freiburg* (14th cent.); fine statue of the Madonna by *Nino Pisano* (the paint still adheres in places); a precious reliquary by *Ugolino di Maestro Vieri* and *Viva di Siena;* antependia. — Also Etruscan antiquities: weapons, bronzes, pottery, etc., from the Etruscan Necropolis (p. 104). — On the farther wall: *Ces. Fracassini*, Raising of Totila's siege of Orvieto (1866). Below are two fine designs on parchment for the façade of the cathedral (one, probably the older, showing only a single gable) and a sketch (also on parchment) for a pulpit, which was never completed.

In the street behind the Museum is the *Palazzo Marsciano* ('Uffici Finanziari'), by Ant. da Sangallo the Younger.

The Corso Cavour ends on the W. at the Piazza Vittorio Emanuele, in which stands the *Palazzo Comunale* (Pl. B, 3), dating from the 12th cent. and restored in the 14th, the still unfinished façade of which was renewed by Scalza in 1585. — Adjacent on the left is the church of *Sant' Andrea* (Pl. B, 3), with a twelve-sided tower of the 11th cent. and a restored façade. In the interior are paintings of the 14th and 15th cent. and a late-Gothic pulpit, the ornamentation on the back of which dates from the 9th century. — Farther to the N.W., by the Via Malabranca, is *San Giovenale* (Pl. A, 3), an 11th cent. church, with early-Gothic choir, altar of 1170, and fragments of old frescoes by Guilelmus de Grua (14th cent.; entrance in the Via Volsinii, to the left). — An interesting walk along the *Town Walls* may be taken from San Giovenale past the Porta Maggiore to the Porta Romana (Pl. B, 4).

To the N. of the Corso Cavour lies the Piazza del Popolo, with the *Pal. del Popolo* or *del Capitano* (Pl. C, 3; 12th cent.), the rear of which is interesting. — Passing through the archway and then taking the Via degli Orti to the right and the Vicolo degli Orti to the left, we reach *San Domenico* (Pl. C, 2). In the S. transept of this church is the monument of Cardinal de Braye (d. 1282), by Arnolfo di Cambio; the crypt was built by Sammicheli (1518-23).

The *Fortress* (*Fortezza*, Pl. E, 2), constructed by Cardinal Albornoz in 1364, and situated at the N.E. entrance of the town (p. 100), has been converted into a garden (fine views) with an amphitheatre for public performances. — The custodian keeps the key

of the adjacent well, the *Pozzo di San Patrizio*, which was begun by Ant. da Sangallo the Younger in 1527, and completed by Mosca in 1540. It is partly hewn in the tufa rock, partly built of masonry, and is 200 ft. deep and 42 ft. wide. The bottom touches the tertiary marl below the tufa rock. Two separate spiral staircases wind round the shaft; the water-carrying asses descended by one and ascended by the other (fee 60 c.; 248 steps).

The winding road between the town and the (barely $2^1/_2$ M.) station passes about 200 paces to the right of an extensive *Etruscan Necropolis* (comp. Pl. B, 2). The tombs date chiefly from the 5th cent B. C., and some of them were found intact. Their façades, as elsewhere, are constructed of three large stones, two of which, placed nearly upright, are roofed by the third. Adjoining the entrance is inscribed the name of the deceased in the ancient Etruscan character. The inner chamber is square in form, and covered with the primitive kind of vaulting in which the stones (tufa) are laid horizontally, each overlapping the one below it. The tombs contained many painted vases, of Greek, and particularly of Corinthian and Attic workmanship, and articles of native manufacture, the most important being black terracotta vases with stamped patterns (now in the Museum, p. 103).

Signor Mancini (Corso Cavour, No. 78) and Count Eug. Faina (opposite the cathedral) also possess collections of Etruscan antiquities, to which visitors are politely admitted. An iron gate, with an inscription (near the Fontana delle Conce, Pl. A, 2), leads to the *Tombe Mancini* (belonging to Sig. Mancini), one of which retains its original contents.

About $1^1/_2$ M. beyond the Porta Romana (Pl. B, 4) is *L'Abbadia*, the ruined abbey-church of San Severo, dating from the 11th century.

From Orvieto rail. station a motor-omnibus plies once daily viâ (17 M.) *San Lorenzo Nuovo* (see below; 2 fr. 80 c.) and ($38^1/_2$ M.) *Pitigliano* (p. 5; 6 fr.) to ($73^1/_2$ M.) *Orbetello* (p. 6; 12 fr.).

From Orvieto to Bolsena, 12 M. ($13^1/_2$ from the rail. station) by the highroad. One-horse carr. in 3 hrs., 10-12 fr. (bargain beforehand). Diligence to Acquapendente, see below. — Quitting Orvieto by the Porta Romana (Pl. B, 4), the road at first descends into the valley, but soon re-ascends with many windings (fine retrospect of the town) through a well-cultivated district and up the tame declivity of an extinct volcano (see below).

A carriage-road diverges to the N.W. about $4^1/_2$ M. short of Bolsena, at the *Poggio di Biacio* (1936 ft.), and runs viâ *Castel Giorgio* (1834 ft.) and *San Lorenzo Nuovo* (1657 ft.), where the road to Pitigliano (see above) branches off, to **Acquapendente** (1375 ft.; *Alb. Roma*, R. 1 fr.; pop. 4779), a former frontier-town of the States of the Church, lying high above the Paglia (p. 100), on the road from Rome to Florence (see p. 99). Diligence from Orvieto ($21^1/_2$ M.) once daily in 5 hrs., $4^1/_2$ fr.; carr. 10-15 fr. — About 3 M. to the N.W. lies *Proceno* (1286 ft.), a picturesque place with a ruinous Renaissance palace of the Sforzas (ca. 1535).

Finally we descend abruptly by the margin of the so-called crater to —

Bolsena (1140 ft.; *Alb. Stella d'Oro*, in the main street), a little town with 3288 inhab., picturesquely situated on the N.E. bank of the lake, a little below the site of *Volsinii Novi*, which arose after the destruction of the old Volsinii (p. 100). Numerous inscriptions, columns, etc. of this Roman municipium are preserved. The *Museo Comunale*, in the Piazza, contains a Roman sarcophagus with the triumph of Bacchus. An antique road paved with basalt ascends from the N. end of the town to the ruins. Beautiful view of the lake.

The church of Santa Cristina was founded in the 11th cent., and embellished with its Renaissance façade by Cardinal Giov. Medici, afterwards Pope Leo X., about 1500. Above the doors are two terracotta reliefs by *Andrea della Robbia*.

Interior. To the right of the choir is a bust of Santa Lucia, of the school of the *Robbia*, beneath a wooden crucifix of the 14th century. A portal in the left aisle dates from the 11th cent.; the relief represents the Five Wise Virgins and the Adoration of the Magi. Beneath the church, in the space before the entrance to the *Catacombs*, stands a terracotta altar, of the school of the *Robbia;* to the right, above the stone with which St. Christina, a maiden of Bolsena, was drowned in 278, is the *Altar del Miracolo* (see below), beneath a canopy of the 8th century. Adjacent is the *Tomb of the Saint*, below a modern canopy, with a fine recumbent terracotta figure by Andrea della Robbia. — The curé also keeps the key of a small *Museum*, with inscriptions and glass vessels from the catacombs, and Longobard antiquities.

The '*Miracle of Bolsena*', the subject of a celebrated fresco by Raphael in the Vatican (p. 385), occurred in 1263. A Bohemian priest, who was somewhat sceptical as to the doctrine of transubstantiation, was convinced of its truth by the miraculous appearance of drops of blood on the host which he had just consecrated. In commemoration of this Pope Urban IV. instituted the festival of Corpus Domini in 1264 and ordered the erection of the superb cathedral of Orvieto (p. 101)

The remains of an ancient *Amphitheatre* are preserved about $1^1/_2$ M. from the town.

The **Lake of Bolsena**, the ancient *Lacus Vulsiniensis*, 1000 ft. above the sea-level, a circular sheet of water, 44 sq. M. in area, $26^1/_2$ M. in circumference, and 480 ft. deep, is the central point of a volcanic district not inferior in size to that of Mt. Etna. More than 500 square miles of country, stretching from Orvieto almost to the sea, are covered with its eruptive tufa. Numerous streams of lava flowed down to the W. and S.W., but it is doubtful whether a true cone was ever formed. The lake-bed, instead of being a crater, is more probably the result of the subsidence of the earth's crust into the subterranean hollow, whence the volcanic matter was ejected. Lateral craters are found near Valentano, in the W., near Montefiascone and the island of Martana (see below), in the S.E., and at other points. The lake abounds in fish (its eels are mentioned by Dante, Purg. xxiv. 24); the S. and E. banks are cultivated, while the W. bank is covered with shrubs. It finds an outlet to the sea in the Marta (p. 110). The monotony of the surface is relieved by the two small islands of *Bisentina* (1184 ft.) and *Martana* (1236 ft.). On the latter, which consists of a horseshoe-shaped crater, Amalasuntha, Queen of the Goths, the only daughter of Theodoric the Great, was imprisoned in 534 and afterwards strangled whilst bathing, by order of her cousin Theodatus, whom she had elevated to the rank of co-regent. The church in the island of Bisentina was erected by the Farnese family and embellished by the Caracci. It contains the relics of St. Christina. — On the *Monte Casteltomond*,

to the N.W. of the lake (near Latera), a monument (restored) commemorates Donough O'Brien (d. 1064), king of Cashel and Thomond in Ireland, who surrendered his sceptre to the pope (see p. 339).

From Bolsena the road leads towards the S., at first on the bank of the lake, then partly by a steep ascent, to (8 M.; $3^1/_4$ hrs. going, $2^3/_4$ hrs. returning) *Montefiascone* (p. 110; diligence in $2^1/_2$ hrs., fare 2 fr.; carr. 5 fr.).

The Railway from Orvieto to Orte and Rome reaches the wooded valley of the *Tiber*, the broad, stony bed of which bears traces of numerous inundations, and forms at this point the demarcation between the volcanic districts of Etruria and the Apennines. Two tunnels. On the hill to the left lies *Baschi*. — $125^1/_2$ M. *Castiglione in Teverina*. The train crosses the river and remains on the left bank. — $130^1/_2$ M. *Alviano*.

136 M. **Attigliano** *(Buffet)*, the junction for Viterbo, p. 97.

139 M. *Bassano in Teverina*, on a hill (1000 ft.) to the right (2 M.)

The small marshy *Lake of Bassano*, formerly *Lacus Vadimonis*, is famous in ancient history as the scene of the great victories of the Romans over the Etruscans, 309 and 283 B.C. Pliny the Younger (Ep. viii. 20) has described the lake with its 'floating islands'. — About 3 M. farther to the N.W. (11 M. by road from Orte rail. stat.) is *Bomarzo* (863 ft.), the ancient *Polimartium*, picturesquely situated on a precipitous rock, where numerous tombs of the Etruscan and Roman period have been found.

The train passes through two tunnels, and reaches —

144 M. **Orte** (*Rail. Restaurant*, good), where the railway from Foligno (Perugia and Ancona; R. 10) unites with the main line. The high-lying little town (440 ft.), $2^1/_2$ M. to the N., is the ancient *Horta*, but presents no object of interest beyond its situation. Pop. 4397.

The train descends the valley of the Tiber on the right bank. The lofty and indented ridge of Mount Soracte (p. 108) becomes visible, at first to the left, then to the right. To the left, on the other side of the river, lie *San Vito* and *Otricoli*, the latter a small place 6 M. distant from Orte, near the site of the ancient *Ocriculum*, where numerous antiquities (p. 396, etc.) have been excavated. — $149^1/_2$ M. *Gallese*. Farther on, high above the left bank, is the small town of Magliano Sabino (see below).

152 M. Stat. *Civita Castellana-Magliano*, situated near *Borghetto*, a small place dominated by a ruined castle. To the left is the Ponte Felice (see below).

The following is an attractive day's excursion. From the station (diligence and carr. to Calvi in 3 hrs.), we proceed to the N.E. by the Otricoli (see above) and Narni (p. 96) road. This crosses the Tiber by the handsome *Ponte Felice*, formerly of great importance for the traffic between Rome and the N.E. provinces; it was built by Augustus for the Via Flaminia (p. 131) and reconstructed by Sixtus V. in 1589. After 2 M. a road, diverging to the right, leads to (3 M.) *Magliano Sabino* (728 ft.) and (10 M.) *Calvi* (1315 ft.). From Calvi we ascend to the N.E. (with guide) to (2 hrs.) the top of **Monte San Pancrazio** (3370 ft.; chapel), a fine point of view. Thence we descend viâ the convent of *Lo Speco* (rfmts.) and *Stieli* to ($4^1/_2$ hrs.) *Narni* (p. 96). The finest point of the descent is

the ravine of *Vasciano*. We reach the above-mentioned road about 2½ M. from Narni; it enters the town below the castle.

The station of Civita Castellana lies 5½ M. from the town (carriages at the station; omnibus in 1½ hr., fare 1 fr.). The road ascends over tufa rocks and crosses a lava-stream which once flowed from the Lago di Vico (p. 115). A bridge, erected by Clement XI. in 1707 (restored in 1862), carries the road into the town across a ravine, 130 ft. in depth.

Civita Castellana (475 ft.; *Alb. Natalucci*, Corso Umberto Primo 119, good cuisine; *Alb. Falisco*, Corso Umberto Primo 113, R. 2 fr.), with 5132 inhab., is picturesquely situated at the W. end of an isolated tufa plateau, bounded on either side by affluents of the Treia. On this plateau once stood *Falerii*, the town of the Falisci, an important centre of S. Etruria, which was captured by Camillus in 396 B.C. and destroyed by the Romans in 241 B.C. The inhabitants were removed to the Roman *Falerium Novum* (see below), a much less strong fortification, but they returned in the 8th or 9th century to the site of the original town. The *Cathedral of Santa Maria* possesses a handsome portico erected (according to the inscription) in 1210 by Laurentius Romanus, his son Jacobus, and his grandson Cosmus; the bust in mosaic of Christ over the door to the right is by Jacobus; the interior was modernized in 1736-40. A flight of steps descends on the left of the high-altar to a crypt supported by columns (some of them ancient), containing two Renaissance altars presented by Rodrigo Borgia; the choir-screens, with elaborate cosmatesque ornamentation, are now built into the wall in an adjoining chamber. — The *Citadel*, erected by Pope Alexander VI. in 1494-1500 from a design by Ant. da Sangallo the Elder, was enlarged by Julius II. and Leo X.; in the court is a marble relief of Christ, which, according to tradition, is a likeness of Cæsar Borgia. In the deep ravines by which the town is enclosed and at other points in the vicinity a few fragments of ancient walls and numerous Etruscan tombs hewn in the rock are preserved. — Near the Ponte di Celle, to the N.E. of the town, are the remains of an *Etruscan Temple* of Juno Curitis, in three parts, discovered in 1887; while others were unearthed in 1888 at the highest point of the old town district, in the Contrada Lo Scasato, to the E., and in 1902 in the valley of the Fosso Maggiore, to the N.W.; the last-mentioned perhaps belonged to a Temple of Mercury. For the articles found here, see p. 225.

An electric tramway runs from Civita Castellana to (33½ M.) *Rome* (see p. 430). The station of *Sant' Oreste* (7½ M. in 50 min.; fare 1 fr. 10 or 70 c.) is the best starting-point for the Ascent of Mount Soracte. From the tramway-station a road leads to (2 M.) the humble village of *Sant' Oreste* (1358 ft.; Ristorante Gius. Capelli, with rooms, clean; one-horse carriage from Civita Castellana, 6-8 fr., in about 2 hrs.; diligence in 3 hrs., 1 fr.; on foot 3½ hrs.).

Soracte (2267 ft.), Ital. *Monte Soratte*, mentioned by Horace (Carm. i. 9: *Vides ut alta stet nive candidum Soracte*) and Virgil (Æn. xi. 785: *Summe deum sancti custos Soractis Apollo*), is a limestone ridge, a fragment of a former chain of the Apennines (continued towards the N. by Mte. Cetona, p. 49) which was overwhelmed in the volcanic upheaval of this region. It descends precipitously on both sides, extending 3 M. from N.W. to S.E., and culminating in several peaks. On the slope which gradually descends towards the S.E. is situated Sant' Oreste. Leaving the village to the right, the stony path ascends gradually to the left, and in $^3/_4$ hr. reaches the Trinitarian monastery of *San Silvestro* (2086 ft.; bread and wine may be had), founded in 746 by Carloman, son of Charles Martel and brother of Pepin the Short. The central and highest summit (2267 ft.), with the church of *San Silvestro* and a small ruined monastery, may be reached in 10 min. more. In ancient times a temple of Apollo occupied this site. The view, uninterrupted in every direction, embraces several snow-clad peaks of the Central Apennines, the Sabine, Volscian, and Alban Mts., the sea and the Lago di Bracciano (to the W.), and the Ciminian Forest (to the N.). — A footpath descends from Sant' Oreste to (3 hrs.) *Stimigliano* (see below), about $1^1/_2$ M. short of which we are ferried across the Tiber (10 c.).

From Civita Castellana to the Ruins of Falerii ('Fáleri'), 3 M. to the N.W. From the under-mentioned road to Nepi a carriage-road diverges after $^1/_4$ M. to the right, and crosses first the valley of the Fosso Maggiore, then, about $^1/_2$ M. before reaching Falerii, that of the Rio del Purgatorio, with its numerous rock-tombs. The town of *Falerium Novum* (see p. 107) or *Colonia Junonia*, founded by the Romans about 240 B.C., was nearly in the form of a triangle; the well-preserved walls, nearly $1^1/_4$ M. in circumference, are protected by square towers and pierced by gates, of which the *Porta di Giove*, on the W., and the *Porta del Bove*, on the S.E., are worthy of a visit. Near the latter are the theatre (of Roman construction), the piscina, and what is regarded as the forum, at the back of the theatre. At the Porta di Giove, within the walls, is the ruin of the abbey-church of *Santa Maria*, of the 12th century. In the nave, antique columns.

The Roman road from Civita Castellana next leads to the S.W. to (7 M.) *Nepi* (diligence in $1^1/_2$ hr., fare 1 fr.; one-horse carr. viâ Nepi and Sutri to Capranica, p. 116, 12 fr.), finally crossing the *Rio Falisco* by means of a handsome viaduct. A more direct footpath ($5^1/_2$ M.) crosses the *Fosso del' Isola* to the S. and then follows the heights. About $4^1/_2$ M. from Civita Castellana this latter route passes the village of *Castel Sant' Elia* (699 ft.). The ancient church of *Sant' Elia*, built about 1000 and restored by Pius IX., contains rude frescoes of the 11th cent. and sculptural fragments from a temple of Diana which originally occupied this site (keys kept by the sindaco and by the Franciscan monks, above the church). The footpath joins the road at the entrance to the town, near the above-mentioned viaduct.

Nepi (738 ft.; *Trattoria Franc. Crivellari*, well spoken of), with 2973 inhab., the early-Etruscan *Nepete* or *Nepet*, afterwards *Nepe*, is now an episcopal seat and surrounded by mediæval walls and towers. The elegant Renaissance *Palazzo Municipale*, in the market-place, contains a few Roman sculptures and inscriptions. The *Cattedrale* dates from the 11th cent., but its crypt is older. The picturesque ruined *Castello*, to the W. of the town, occupies the site of an ancient castle rebuilt by Ant. da Sangallo the Elder in 1499 for Pope Alexander VI., and restored by Paul III. Lucretia Borgia resided here in 1500 after the death of her first husband. Below the castle, near the Porta Romana, are some squared blocks of tufa belonging to *Etruscan Walls*. — About 6 M. farther to the W. lies *Sutri* (3 hrs.; p. 116).

As the train proceeds, Civita Castellana (p. 107) becomes visible for a short time to the right. The train crosses to the left bank

of the Tiber. — 160 M. *Stimigliano* (Locanda & Osteria della Posta, at the station) and (166 M.) *Poggio Mirteto* are both situated in the mountainous district of the *Sabina*, where olive-trees abound. From Stimigliano to the top of Soracte, see p. 108. — 172½ M. *Fara Sabina* (92 ft.).

A carriage-road ascends to the N.E. through the valley of the Fosso Corese to (10 M.; diligence 2 fr., return-journey 1½ fr.) *Fara in Sabina* (1588 ft; Alb. della Posta). After ca. 3 M. we see to the right, beyond the stream, a hill (*Arci;* 495 ft.), with the ruins of the ancient Sabine town of *Cures*, where Numa Pompilius was born. From Fara in Sabina a carriage-road and a footpath descend to the N.W. through wood to (1 M.) *Farfa*, a former Benedictine monastery founded in 681, in the pretty valley of the *Farfa*, the ancient *Farfarus* or *Fabaris*. The carriage-road crosses the Farfa 1½ M. farther on, leads to the W. over the hill, and reaches a (3½ M.) fork (355 ft.). The branch to the N. leads to 2½ M.) the station of Poggio Mirteto (see above); that to the S. crosses (the (1 M.) *Ponte Sfondato*, a natural bridge, passes an Osteria ½ M. farther on, and ends at the (4½ M.) station of Fara Sabina.

The line follows the left bank of the Tiber to (180 M.) **Monte Rotondo.** The small town (541 ft.; *Trattoria Vitt. Emanuele*, in the Piazza Vitt. Emanuele), with 4552 inhab., to the left, 2 M. higher (seat in a carriage ½ fr.), has an old castle of the Orsini, belonging later to the Piombino family, and now the town-hall (view from the tower). In the church of *Santa Maria Maddalena* is the equestrian sepulchral monument of Giordano Orsini (1484).

About 2 M. to the S.E. of Monte Rotondo lies *Mentana* (Osteria Vincenzo Picucci), the ancient *Nomentum*, where Garibaldi was defeated on 3rd Nov., 1867, by the Papal and French troops, after he had stormed Monte Rotondo on Oct. 26th. The battle is commemorated by a monument (Ara) over the burial place of those who fell and by a small Garibaldi Museum (1905). The castle (Castello Baronale) dates from the 13-16th cent. From Mentana to Rome, see p. 437.

From Monte Rotondo to Rome the line follows the direction of the ancient *Via Salaria*. Beyond *Castel Giubileo* (p. 435) we catch our first glimpse of the dome of St. Peter's at Rome, which vanishes again as we approach the *Anio* (p. 435). To the left are the Sabine and Alban mountains. — 185½ M. *Sette Bagni* (p. 435). — 193 M. *Portonaccio*. The train describes a wide circuit round the city, and just beyond the Porta Maggiore passes the so-called temple of Minerva Medica (p. 212; left).

196 M. *Rome*, see p. 149.

12. From Attigliano to Viterbo and Rome.

This line is of little importance except for visitors to Viterbo. There are no express trains and no through-trains (comp. p. 111). — From Attigliano to Viterbo, 25 M., railway in 1¼-1¾ hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.). — From Viterbo to Rome, 54 M., railway in 2½ hrs. (fares 10 fr. 10, 7 fr. 10, 4 fr. 55 c.).

Attigliano, see p. 106. — The train crosses the *Tiber* and passes (3½ M.) *Sipicciano* and (10½ M.) *Grotte Santo Stefano*.

17½ M. **Montefiascone** (1325 ft.). The station, at which omnibuses (50 c.) and carriages meet the trains, lies on the Viterbo road, 2 M. (almost 1 hr.) from the town (2076 ft.). About 100 paces before we reach the town-gate, on the road to Bagnorea (see below), we pass *San Flaviano*, a curious double church of 1030, restored by Urban IV. in 1262 in the Gothic style (but with round arches). The main façade is turned towards the valley. Frescoes of the 14th cent. adorn the interior. The lower church, the quaint capitals in which should be noticed, contains a Gothic tomb (sadly worn away), in front of the high-altar, with the inscription, on a separate slab in front of it, —

EST. EST. EST. PR*(opter)* NIM*(ium)* — EST HIC
IO*(annes)* DE VC DO*(minus)* — MEVS MORTVS EST.

The inscription is said to have been composed by a valet who preceded his master when travelling in order to test the wines at the various stopping places. On the doors of the hostelries where the best wine was to be had he inscribed the word 'Est', and when the reached the inn at Montefiascone ('bottle mountain') he wrote the 'Est' three times on the door, with the result that his master never got any farther. That the inscription refers to a member of the *Fugger* family, as is usually asserted, is unlikely. The best muscatel of the district is still known as Est Est (½ fr. per 'fiaschetto').

The little town (*Alb. d'Italia*, Piazza Vittorio Emanuele, R. 1 fr.), with 3428 inhab., situated on a lateral crater of the lake of Bolsena (p. 105), probably occupies the site of the *Fanum Voltumnae*, the most sacred shrine of the Etruscans. The uncompleted *Cathedral of Santa Margherita*, with an octagonal dome, was one of the earliest works of *Sanmicheli* (1519). The upper part of the town, crowned by the imposing ruins of a castle restored by Leo X., commands a magnificent view, especially of the Lago di Bolsena (p. 105): on the extreme right rise the Umbrian Apennines, straight in front the chain of Monte Amiata, to the left lie the sea, the Etruscan plain, and the Ciminian Forest.

A road (6 M.; diligence 1¾ fr.) and a footpath lead to the W. from Montefiascone to *Marta* (Trattoria Laurente Pomponi, with good 'chowder'), an ancient little town on the S. bank of the lake, at the point where the *Marta* issues from it, with an old octagonal tower of the Farnese. On a promontory in the lake, 1¼ M. farther on, lies *Capodimonte* (1099 ft.; Alb. dell' Etruria) and 3 M. farther, to the N.W., at the foot of *Monte Bisenzo* (1342 ft.), are the ruins of the ancient *Visentum*, where a number of tombs have recently been brought to light. The return from Marta may be made by boat (3 fr.; bargaining necessary), with a visit to Martana (p. 105). — Toscanella (p. 114) lies about 9½ M. to the S. of Marta.

To (8¼ M.) *Bolsena*, see p. 106. — The direct road to Orvieto, which diverges at San Flaviano (see above), does not touch Bolsena, but remains on the height to the E. A branch to the right leads to (8 M. from Montefiascone) *Bagnorea* (1590 ft.; Alb. Allegrini), the ancient *Balneum Regis*, grandly situated on a tufa hill surrounded by ravines, which is connected with the plateau by a kind of isthmus only and is gradually crumbling away. Carriage-road hence to Orvieto, 11 M. (see the inset map on the Plan, p. 100).

The railway to Viterbo runs to the S. through a plain between

Tuscania
Montefiascone
Attigliano
Bagnorea
Ferento
B
C
Staz. Porta Fiorentina
Via della Ferrovia
S.M. dell'Edera
Staz. Civita Castellana
Civita Castell.
Quercia
Bagnaia
Via della Quercia
V. Nazionale Cassia
S. Lucia
Villa Balestra
1
Giardino Pubblico
Pta Fiorentina
Pie Umberto I
Caserma
Pta murata
Strada
Ospizio di Mendicità
S. Francesco
Villa Signorelli
Rocca
V. Principe Margherita
Teatro dell'Unione
Carceri
Pzza di S. Lucia
Piazza della Rocca
Via Rocca
Caserma S. Marco
S. Rosa
Via del Pavone
Via Cairoli
Via del Pilastro
Caserma
Pzza d. Trinità
S. Trinità
S. Agost.
S. Elis.
Pta Tremoli
Via Mazzini
Via Palmiscio
Via Volta Buia
S. Giovanni in Zoccoli
S. Maria della Verità
Pta d. Verità
Pal. Municipale
S. Angelo
Caserma
Prefettura
Pzza del Plebiscito
Pzza S. Croce
S. Giov. Decollato
Via di Faul
Gazometro
Pal. Papale
Ospedale
Pzza d. Gesù
S. Maria Nuova
Via Duomo
S. Lorenzo
Pzza S. Lorenzo
Via di S. Lorenzo
Via Cavour
Via Principe Amedeo
Via Garibaldi
Font.a Grande
Pal. di Giustizia
S. Sisto
Pta Romana
Galleria Gentili
Via S. Clemente
Via di S. Pellegrino
Via di S. Leonardo
Via Monte
Via Portenza
Via Romana Aurelia
Pte Paradosso
S. Pellegrino
S. Francesco di Paola
S. Carlo
Via S. Pietro
Staz. Pta Romana
Pta del Carmine
Pta S. Pietro
VITERBO
1:12.000
Metri
1 Ruderi del Pal. di Federico II C 2,3
A
B
C
Vetralla
Roma
graph. Anstalt von
Wagner & Debes, Leipzig.

the volcanic districts defined by the lakes of Bolsena and Vico. To the right, beyond a tunnel, lies part of the ancient *Via Cassia* (p. 430).

25 M. **Viterbo.** — **Stations.** *Stazione Porta Fiorentina* (Pl. B, 1; small buffet), 3 min. to the N. of the town, outside the Porta Fiorentina. *Stazione Porta Romana* (Pl. C, 5), for the line to Rome, 3 min. to the S.E., outside the Porta Romana. — **Cabs.** Between the stations and the town: with one horse 1-2 pers. 1/2, at night 1 fr., 3-4 pers. 1 or 1 1/2 fr.; with two horses 4 pers. 1 fr. 20 c. or 2 fr., each addit. pers. 25 or 40 c. By time inside or outside the town (except on holidays and market-days): with one horse 1-3 pers. per hr. 2, each addit. 1/4 hr. 1/2 fr.; with two horses 4 pers. 3 and 3/4 fr. To Montefiascone (p. 110; 2-2 1/2 hrs.) 8-10 fr.; to Orte (p. 106; 3 hrs.) 16-20 fr.

Hotels (comp. p. xviii), all with restaurants. Grand Hôtel Viterbo (Pl. a; B, 1), at the Porta Fiorentina, with electric light and mineral baths, 50 R. from 1 1/2, B. 1, pens. (incl. wine) from 8 fr., well spoken of. — Angelo (Pl. b; B, 3), Piazza Vittorio Emanuele, R. 1 1/2-2 fr., good; Schenardi (Pl. c; B, 3), near the Piazza, with café.

Post Office, Piazza del Plebiscito (Pl. B, 3). — Photographs: *Gius. Polozzi*, Vicolo della Ficunaccia (Pl. C, 2); *Zefferino Mattioli*, Corso Vitt. Emanuele (Pl. C, 3).

Viterbo (961-1161 ft.), an episcopal residence with 17,344 inhab., surrounded by ancient Longobard walls and towers, is situated on the N.W. side of the Ciminian Forest, on or near the site of the ancient *Sorrina*. It was the central point of the extensive grant called the 'patrimony of St. Peter', made by the Countess Matilda of Tuscia (d. 1115) to the papal see, and is frequently mentioned as a residence of the popes and as the scene of the papal elections (see p. 112) in the 13th century. Viterbo, called by old Italian authors the 'city of handsome fountains and beautiful women', still presents an abundance of fine architectural details and picturesque points. The drinking-water is excellent.

The centre of the town is occupied by the *Piazza del Plebiscito* (Pl. B, 3), in which rises the ***Palazzo Municipale**, begun in 1264, with a beautiful porch of the 15th cent. and frescoed rooms of the 15-17th centuries. The court (affording a fine view to the W.) contains a graceful fountain and six large Etruscan sarcophagus-lids with recumbent figures. To the right is the entrance to the *Museo Municipale* (key on the 1st floor; fee 1/2-1 fr.).

Room I. Lids of Etruscan sarcophagi with recumbent figures, some bearing inscriptions; Etruscan, Roman, and mediæval antiquities; also (at the window) the 'Decree of Desiderius, King of the Longobards', and the Tabula Cibellaria, forgeries of the notorious Dominican *Annius* of Viterbo (d. at Rome 1502). On the wall to the right, Madonna by *Lorenzo da Viterbo*. — Room II. Paintings, including a *Pietà from the church of San Francesco (p. 114), one of *Sebastiano del Piombo's* masterpieces, painted under the influence of Michael Angelo; an ancient but ruined replica of the Scourging of Christ (p. 424), by the same; a Baptism of Christ (school-piece) and an Adoration of the Holy Child, by *Ant. da Viterbo*. By the exit, Bust in terracotta of G. B. Almadiani, probably by *Andrea della Robbia* (1502). — Room III. Lunette of the Madonna and two angels (terracotta relief), probably by *Andrea della Robbia;* mediæval sculptures, including a sphinx from Santa Maria in Gradi (1286).

On the first-floor of the building adjoining the Pal. Municipale on the N. are the *Municipal Library*, with 50,000 vols. (librarian, Cav. Cesare Pinzi), and the very valuable *Archives*, with documents dating from the 11th century on.

Passing through the archway to the right of the Palazzo Municipale, we descend a few yards to the elegant portal of the church of *Santa Maria della Salute* (13th cent.; Pl. B, 3). A little to the N., beyond the Ponte Tremoli, lies the small octagonal domed church of *Santa Elisabetta* (Pl. B, 3) or *Santa Maria della Peste*, with a mosaic pavement of 1470.

In the N.E. angle of the Piazza del Plebiscito, at the beginning of the Via dell' Indipendenza, is the small church of *Sant' Angelo* (Pl. B, 3), on the façade of which is a Roman sarcophagus, with the Hunt of Meleager; above is a 16th cent. inscription in honour of the beautiful Galiana, on whose account, as on that of Helen of old, a war is said to have raged in 1138 (?) between noble families of Rome and Viterbo, in which the latter were victorious. Opposite, at the other corner of the Via dell' Indipendenza, are a lion and a palm-tree, the cognizance of Viterbo, corresponding to a similar group at the other end of the Piazza, at the corner of the Via San Lorenzo.

The Via San Lorenzo leads to the cathedral; No. 7 in the first side-street to the right is the interesting *Palazzo Chigi* (15th cent.). Halfway to the cathedral we cross the little *Piazza della Morte* (Pl. B, 4), with a mediæval fountain, whence a bridge leads to the Piazza San Lorenzo (Pl. A, 4), in front of the cathedral. This is the spot where in July, 1155, Pope Hadrian IV. (Nicholas Breakspeare, an Englishman) compelled the Emp. Frederick I., as his vassal, to hold his stirrup. To the left of the cathedral is a small palace of the 13th century. To the right, approached by a flight of steps, is the former Palazzo Papale (begun in 1266 and recently restored), which has been used as the episcopal palace since the 15th century. It contains a huge hall in which, by order of Charles of Anjou, the Conclave elected Gregory X. pope in 1270, John XXI. in 1276, and Martin IV. in 1281. During the election of Gregory X., which lasted two years, the people of Viterbo locked the cardinals into the hall and uncovered the roof to see whether hunger and exposure would not bring them to a decision. The newly elected popes blessed the people from the fine Gothic *Loggia* (1267, restored in 1904; fine view), and here also was proclaimed Conradin of Hohenstaufen's excommunication by Clement IV. (p. 114) in 1268.

The **Cathedral** *(San Lorenzo)* is a handsome Romanesque basilica of the 12th cent. (?), with a Gothic campanile, restored in the 16th century.

Interior. The fantastic capitals of the columns should be noticed. In the 1st chapel on the left is a Christ with the four Evangelists (1472), by *Girol. Scacco* of Verona (not by Mantegna). The 2nd chapel on the

right contains the tomb of Princess Laetitia Wyse-Bonaparte (1804-71). At the end of the right aisle is the modern tomb of Pope John XXI.; the ancient tomb of 1277 is opposite, in the left aisle, behind the door. — It was not at the high-altar of this church, but probably at that of San Silvestro (now the *Chiesa del Gesù*, Pl. B, 4), that in 1271, Guy de Montfort, son of Simon de Montfort, Earl of Leicester, assassinated Henry, nephew of Henry III. and son of Richard, Earl of Cornwall, King of the Germans, in order thereby to avenge the death of his father, who had fallen at the battle of Evesham in 1265 when fighting against Henry III. Dante mentions this deed and places the assassin in the seventh region of hell (Inf. XII. 120).

We return to the Piazza della Morte and proceed to the E. into the highly picturesque San Pellegrino Quarter (Pl. B, C, 4), containing many mediæval houses (especially in the Piazza San Pellegrino, at the E. end of the Via di San Pellegrino).

More to the S. is the 12th cent. church of *Sant' Andrea* (Pl. B, 5; restored in 1902), with a crypt of the same period. Near it, in the Via di Piano Scarano, is an attractive 14th cent. fountain.

To the N.E. of San Pellegrino lies the Piazza Fontana Grande (Pl. C, 4), in which rises the largest fountain in the town, in the Gothic style, completed in 1279, and restored in 1424. This square is connected with the Piazza del Plebiscito (p. 111) by the Via Cavour, and with the *Porta Romana* (Pl. C, 4; 1653; see below) by the Via Garibaldi. At the Porta Romana is the church of *San Sisto*, founded in the 9th cent., the apse of which is built into the town-wall; in the sacristy is a Madonna and saints by a Sienese painter (15th cent.; covered, fee 20 c.).

Outside the Porta della Verità (Pl. C, 3) lies the former church of **Santa Maria della Verità**, now used as a public hall (key in the Scuola Tecnica; fine Gothic monastery-court). The Cappella Mazzatosta, to the right, is adorned with *Frescoes by *Lorenzo da Viterbo* (1469), representing the Marriage of the Virgin, the Annunciation, the Nativity, the Ascension, saints, and prophets, with numerous portraits. The majolica floor-tiles date from the 15th century. — In the Strada di Circonvallazione, 200 paces to the N. of the Porta della Verità, to the left, beside the town-wall, are some scanty remains of a palace begun by Frederick II. in 1242 and destroyed in 1250.

Re-entering the Porta della Verità, we follow the Vicolo della Porta to the right to the little Romanesque church of *San Giovanni in Zoccoli* (Pl. C, 3; 11th cent.; restored in 1881). Thence the Via Mazzini and the Vicolo della Ficunaccia, ascending to the right, bring us to the church of **Santa Rosa** (Pl. C, 2), a railed side-chapel (right; ring for admission) in which contains the blackened mummy of that saint (d. 1261), who urged the people to rise against the Emp. Frederick II. Annually since 1664, on the eve of 3rd Sept., the image of the saint has been carried from the Porta Romana (see above) to the church of St. Rosa on a triumphal tower (Macchina di Santa Rosa) 60 ft. in height. — We now descend to the

Corso Vittorio Emanuele (Pl. B, C, 2, 3), which is joined on the N.W. by the Via Principessa Margherita.

In the Piazza della Rocca (Pl. B, 2) stands a fountain of 1566, ascribed to *Vignola*, adjacent to which is the Gothic church of *San Francesco*. In the left transept of the latter is the tomb of Pope Clement IV. (d. 1268), to the right, and in the right transept that of Hadrian V. (d. 1276), to the left; to the left of the high-altar is the tomb of Fra Marco da Viterbo (d. 1369), and in the left transept that of Cardinal Gerardo Landriani (1445). — Inside the Porta Fiorentina (1768), to the left, stands the castle of the popes *(Rocca)*, begun in 1457 and now used as barracks. Outside the gate lies the *Giardino Pubblico* (Pl. A, B, 1, 2).

Excursions. About $1^1/_4$ M. to the N.E. of the Porta Fiorentina (comp. Pl. C, 1; diligence in 35 min.; one-horse cab 1-2 pers. there and back 1 fr.) is the pilgrimage-church of **Santa Maria della Quercia,** a fine Renaissance edifice of 1470-1525. The reliefs in the lunettes of the entrance are by Andrea della Robbia (1508); the wooden ceiling is by Ant. da Sangallo the Younger (1519-25); the ciborium is by Andrea Bregno (1490). One of the two courts of the adjoining Dominican monastery has a Renaissance loggia supported on Gothic foundations; both courts have pretty fountains (of 1508 and 1633). — About $1^1/_4$ M. farther on is the small town of **Bagnaia** (diligence in 1 hr.; cab there and back, incl. stay at La Quercia, 3 fr.). The Via di Mezzo leads to the right from the principal piazza to the charming *Villa Lante*, which was begun in 1477, enlarged in 1564, and completed in 1588; it is the summer-residence of the ducal family of that name (visitors admitted; fee $^1/_2$ fr.). The elegant casino by Vignola, the fountains, and the fine live oaks are the chief points of interest.

About $5^1/_2$ M. to the N. of Viterbo (comp. Pl. C, 1), and 1 M. to the E. of the road to *Civitella d'Agliano*, are the ruins of **Férento,** the Etruscan *Ferentum*, birthplace of the Emperor Otho. In 1172 it was destroyed by the inhabitants of Viterbo on account of its heretical tendencies, for the Ferentines represented the Saviour on the cross with open eyes, instead of closed, as was thought more orthodox. Among the extensive mediæval, Roman, and Etruscan remains, where recent excavations (1902) have been richly rewarded, a *Theatre* of peculiar and primitive construction, with later additions, deserves notice. — The return to Viterbo through the romantic valley of the *Acqua Rossa* is recommended.

About 2 M. to the W. of Viterbo (one-horse cab 2 fr.) is *Il Bulicame*, a warm sulphurous spring (145° Fahr.), mentioned by Dante (Inf. xiv. 79) and still used for baths. It is a small pool lying in a hollow of a travertine hill, and is in a constant state of effervescence owing to the action of the gas escaping to the surface; like many other springs in this region it is of volcanic origin. The Stabilimento Bagni lies 1 M. to the S.W. The attractive road thither ($^3/_4$ hr.) leads straight on from the Porta Faul (Pl. A, 4) and commands a fine view of Viterbo. The route to the left from the Porta Faul across the small bridge leads direct to Castel d'Asso (see below).

Castel d'Asso lies 5 M. to the W. of Viterbo (cab there and back in 3 hrs.). About $^1/_2$ M. to the W. of the Bulicame we turn to the left, traverse two ravines, turn again ($1^1/_2$ M. to the S.) to the right, and in 2 M. more reach the valley, which contains about thirty *Etruscan Tombs*, hewn in the rock. On the opposite hill are the picturesque ruins of a mediæval castle and the scanty remains of an ancient village, probably the *Castellum Axia* of Cicero.

From Viterbo to Toscanella, $14^1/_2$ M., diligence ($1^1/_2$ fr.) daily in 3 hrs., starting at 9.30 a.m. from the Alb. dell' Angelo. — **Toscanella** (544 ft.; *Albergo Braghetti*, Piazza dell' Indipendenza), the ancient *Tuscana*,

is a mediæval-looking town of 4839 inhab., with walls and towers. Outside the Viterbo gate is a picturesque ravine, with several Etruscan tombs. Amidst the ruins of the ancient *Arx*, on the height to the right, is the Romanesque church of *San Pietro* (3/4 M. to the E. of the town), dating from the 9th cent. and restored in 1039, though part of the florid façade is later. In the interior are a tabernacle of 1093, choir-screens from the original church, and (to the right of the choir) frescoes of the 11th century. The crypt is ancient. The custodian lives adjacent, in the dilapidated bishop's palace. The fine church of *Santa Maria Maggiore*, close by, in the valley, was built in 1050-1206 and has a picturesque façade. The pulpit has been put together out of ancient and modern fragments. On the choir-wall is an interesting fresco of the Last Judgment (14th cent.). Custodian at the Palazzo Comunale. Both churches are now disused. The old Romanesque churches of the *Gonfalone della Rosa* and *San Silvestro* are interesting also. — From Toscanella to Corneto, see p. 8.

The Old Road to Rome leaves Viterbo by the Porta Romana and gradually ascends the slopes of the *Monte Ciminio*, the highest point (3454 ft.) of which, a half disintegrated volcano (trachyte), remains to the left. The Ciminian Forest *(Mons Ciminius)* was looked upon as an impregnable bulwark of Central Etruria until the daring Consul A. Fabius Rullianus successfully traversed it in 310 B.C., and completely routed the Etruscans. The head of the pass (2822 ft.; 7 M. from Viterbo) commands an extensive view. Below, on the right, lies the **Lago di Vico** (1663 ft.), the ancient *Lacus Ciminius*, a wood-girt crater-basin 4 1/2 sq. M. in area, 11 M. in circumference, and 165 ft. deep; on its N. side rises a lava cone (*Monte Venere;* 2736 ft.) of more recent formation. The margin of the crater attains, in *Monte Fogliano* (on the W.), a height of 3159 ft. — About 10 M. from Viterbo the road to *Capraroła* (p. 116) diverges to the left. About 3 M. farther on is *Ronciglione* (p. 116).

The Railway from Viterbo to Rome (p. 109) has brought within the reach of modern traffic the interesting sites of Southern Etruria, which have almost been forgotten since the shortest high-road to Rome, which led through them, has been deserted by tourists. — From the station outside the Porta Romana (1151 ft.; Pl. C, 5) the railway gradually ascends, crossing several deep ravines. — 2 1/2 M. *San Martino al Cimino* (1270 ft.). The village (1840 ft.), with a Gothic abbey-church of the 12th cent., lies 1 1/2 M. to the left of the station. To the right we have a view across the plain as far as Monte Argentario (p. 5); to the left are the wooded heights of Monte Fogliano (see above).

8 M. *Vetralla* (1300 ft.). The little town (Alb. Lupi, Borgo Roma), with 8020 inhab. and the 12th. cent. basilica of *San Francesco*, lies 2 M. to the right; 1 M. to the N.E. is the Roman *Forum Cassii.*

From Vetralla a visit may be paid (with guide) to the *Necropolis of Norchia.* We follow the road to Corneto for about 2 1/4 M., and then a rough track to the N. over a bleak moor for 3 M. more. The valley of graves here is similar to that of Castel d'Asso (p. 114), but more imposing. Two of the tombs are Greek in style. On the other side of the valley a town named *Orcle* stood in the 9th cent., of which only the ruins of the castle and church now remain. — *Bieda*, the ancient *Blera*, now a poor village, 5 1/2 M. to the S.W. of Vetralla rail. station (seat in a carr. 1/2 fr.), possesses similar rock-tombs and two ancient bridges.

12 M. *Barbarano* (1495 ft.), on a barren moor, is the highest point of the railway. — A viaduct of seven arches, 164 ft. in height, crosses the deep bed of the *Fosso Cacchiano*.

15 M. **Capranica** (1302 ft.). The little town (*Alb. dell' Angelo*, poor), with 3335 inhab. and two pointed church-towers, lies $1^3/_4$ M. to the left of the principal station. In the church of *San Francesco* is the tomb of two Counts of Anguillara (d. 1408). Close to the town is the station of *Madonna del Piano*, on the branch-line that diverges from Capranica to (5 M.) **Ronciglione** (1446 ft.; *Alb. Aquila d'Oro*, poor; *Roma*), a quaint little town (6056 inhab.), rising with its walls and towers above a rocky ravine and commanded by a ruined castle, about $1^1/_4$ M. to the S.E. of the Lago di Vico (p. 115).

An excursion may be taken from Capranica ($2^1/_2$ M.; $4^1/_2$ M. from the principal station; diligence or carr. in $1^1/_4$ hr.), or from Ronciglione (3 M.) to the little town of **Sutri** (954 ft.; *Alb. Vanucci*), the ancient Etruscan *Sutrium*, picturesquely situated on the narrow crest of a hill of tufa. Sutrium is frequently mentioned as the ally of Rome in the wars against the Etruscans, from whom it was wrested by Camillus in 389 B.C. (*Claustra Etruriae*, the key of Etruria), and in 383 it became a Roman colony. In mediæval history Sutri is known for the synod of 1046, which deposed Pope Sylvester III. and Pope Gregory VI. for simony. The deep ravine of the Fosso Cacchiano contains numerous Etruscan tombs, and, on the S. side, fragments of the ancient walls. Three of the five gates are ancient, two towards the S., and the *Porta Furia* on the N. side (said to be so named after M. Furius Camillus), now built up. Outside the Porta Romana, at the foot of an eminence near the Villa Savorelli, is situated an *Amphitheatre*, hewn in the rock (axes 55 and 44 yds. respectively; key at the Municipio). The rocks above contain numerous tomb-chambers, one of which is now a church. — From Sutri to Trevignano, see p. 117; to Nepi, see p. 108.

The little hill-town of **Capraróla** (1574 ft.; *Alb. del Cimino*), with 5591 inhab., is reached by footpaths in about 1 hr. from Ronciglione. Carriages follow the Viterbo road for about 3 M. and then diverge to the right for $1^1/_4$ M. more (diligence twice daily in 1 hr., fare 50 c.). The lofty **Palazzo Farnese* at Caprarola, built about 1547-59 by *Vignola* for Cardinal Alexander Farnese, nephew of Paul III., is one of the most magnificent châteaux of the Renaissance. It is now in the possession of Count Caserta, of the house of Bourbon-Sicily. The ground-plan is pentagonal, with a central rotunda; the round central court, with its arcades, is adjoined by five wings of equal size. The chief façade looks towards the town (S.E.). The interior (tickets of admission obtained gratis at the Amministrazione Farnesiana in the Palazzo Farnese, at Rome, p. 263) is adorned with frescoes of scenes from the history of the Farnese family, allegories, etc., by *Federigo*, *Giovanni*, and *Taddeo Zucchero;* the staircase by *Antonio Tempesta*. The fine view extends across the hilly country, with Sutri, Nepi, and Civita Castellana, to Mt. Soracte; in the distance rise the dome of St. Peter's and the Volscian hills, to the E. the Apennines, and to the S.E. the Abruzzi. The beautiful gardens and the charming *Palazzina* are also by Vignola.

$17^1/_2$ M. *Bassano di Sutri* (1215 ft.), the next station, is preceded and followed by a viaduct. The line enters the volcanic district of the Lake of Bracciano. — $20^1/_2$ M. *Oriolo Romano* (1339 ft.), with an old park of the Altieri family. — The line now descends, passes through a tunnel, and crosses several viaducts.

23½ M. *Manziana* (1243 ft.) is beautifully situated among woods, on the slope of *Monte Calvario* (1775 ft.). — Beyond another tunnel we reach —

26½ M. **Bracciano** (915 ft.; *Alb. Sabazio*, in the main street from the station, *Alb. della Posta*, Via Flavia, both with trattoria and very fair), with 1739 inhabitants. The station commands a beautiful view of the town with its imposing mediæval castle, and of the Lago di Bracciano with the towns of Trevignano (to the left), with the Rocca Romana (p. 118) above it, and Anguillara (p. 118; to the right), between which Mt. Soracte and the blue Sabine mountains appear in the distance.

The broad main street leads to the **Castle*, built by the Orsini in 1460, but the property of the Princes Odescalchi since 1696 (restored in 1894-99). It conveys a good idea of the character of a mediæval stronghold. It is said on this account to have riveted the attention of Sir Walter Scott in 1832 far more powerfully than the ruins of antiquity. Permission to inspect the castle is obtained at the 'Amministrazione del Principe Odescalchi', in the piazza immediately below the castle. Under the archway leading to the main court are two large frescoes by Antoniazzo Romano, representing Virginio Orsini and his family (1491). In the interior of the the castle are fine early-Renaissance furniture, mediæval timber ceilings, and family portraits. Fine view from the battlements.

The almost circular **Lake of Bracciano** (538 ft.), the *Lacus Sabatinus* of antiquity, is about 22 sq. M. in area, 19 M. in circumference, and 525 ft. deep; like the Lake of Bolsena (p. 105), its formation is held to be due to a volcanic subsidence. It is famed for its fish, and the banks are well cultivated, the upper parts being wooded. It finds an outlet to the sea in the Arrone (p. 6). The tufa deposits which surround it extend as far as Rome and the sea, and it is evident that lava-streams once flowed to the E. and N.E. Numerous eruptions must have occurred, as is witnessed by the *Lago di Martignano* (679 ft.; Lacus Alsietinus), and the former lake-basins of *Baccano* (p. 431) and *Stracciacappa* on the E., and by the Bay of Trevignano (see below) and the tarn of *Monterosi* (784 ft.), on the N.E. The large number of warm springs in the district proves that volcanic energy is not yet extinct.

A road leads along the N.E. bank of the lake to (7 M.; carr. 3 fr.) Trevignano. About 1¼ M. from Bracciano a path ascends to the left to the (¼ hr.) church of *San Liberato* (9th cent.), erected, as the inscription states, upon the site of an ancient villa called Pausilypon. Here stood the ancient *Forum Clodii*. In the valley to the N.E. are the wine-cellars of Prince Odescalchi. About 3 M. farther on, ¾ M. to the left of the road, lie the thermal sulphur springs (113° Fahr.) of the *Baths of Vicarello* (Hotel, with 80 R., pens. 7½-12 fr.; season June-Sept.), probably the *Aquae Apollinares* of antiquity, the ancient popularity of which was proved by the discovery of a large quantity of coins and votive offerings (see pp. 237, 408). By the road are seen many remains of Roman villas of the imperial epoch. The poor village of **Trevignano Romano** (579 ft.; *Osteria De Santis*, on the bank of the lake, poor) lies on a typical semi-crater, and perhaps occupies the site of the Etruscan town of *Sabate*, which early fell into oblivion. The principal church contains two pictures of the school of Perugino. The ruined castle, destroyed by Cesare Borgia, commands a fine view. — A bridle-path leads hence

in 2-2¼ hrs. to Sutri (p. 116), first ascending along the E. slope of the *Rocca Romana* (1975 ft.; fine view) to the N. of Trevignano, and then passing between the tufa cones of *Monte Calvi* (1263 ft.), on the left, and *Monte Verano* (1590 ft.), on the right. — Another path skirts the lake to (2¼ hrs.) Anguillara Sabazia (see below); but if the wind be favourable it is preferable to cross the lake from Trevignano by boat.

31½ M. *Crocicchie* (755 ft.). To the right we now have a view of the bleak Roman Campagna, with the faint outline of the dome of St. Peter's in the distance, and the Alban hills beyond. — 35 M. *Anguillara Sabazia* (538 ft.). The little town of that name, the ancestral seat of the Counts of Anguillara, lies 2½ M. from the station (seat in a carr. 30 c.) on the S. bank of the Lake of Bracciano, and is not visible from the railway. Near it are a few ancient remains. — 36½ M. *Cesano* (538 ft.), 1¾ M. from the station, at the S. base of the volcanic cone of Baccano (p. 117).

From this station we should visit the ruins of Galera. Crossing the line we proceed straight on (S.S.W.) to the (¾ hr.) Osteria Nuova, there cross the road, and on this side of the conspicuous cemetery turn sharp to the right, and traverse the meadows (in the direction of the church-tower), passing finally (½ hr.) through a hollow. — **Galera**, the ancient *Careiae*, stands on an abrupt tufa-rock washed by the Arrone (p. 117); the inhabitants were driven from it by malaria at the beginning of the 19th cent., and the town lies in ruins. The walls of the 11th and 15th cent., the castle of the Orsini, and a church are recognizable, all densely overgrown with ivy and creepers. About ⅓ M. to the S. of the cemetery (see above) is the *Casale di Santa Maria di Galera*, belonging to the Collegium Germanicum (p. 188), with some fragments from Galera and a church of the 14th century.

From this point the subterranean conduit of the Acqua Paola p. 425) runs near the railway as far as Sant' Onofrio. — 42 M. *La Storta-Formello* (525 ft.) was anciently the last post-station on the route from the N. to Rome. About 2 M. to the S.W. are the ruins of Veii (comp. p. 486). — Beyond (47 M.) *Sant' Onofrio* (381 ft.) a viaduct of seven arches carries the line across the upper end of the *Valle dell' Inferno*, a deep ravine to the W. of the Monte Mario (p. 432), overgrown with cork-trees and occupied below by brick-fields. The train descends this valley and, beyond a short tunnel beneath the fortifications of Rome, crosses its lower end by means of a viaduct, 984 ft. long, with five arches. We traverse another tunnel, cross the valley of the *Gelsomina* on a viaduct of seven arches, and reach the station of (51 M.) **Roma San Pietro** (453 ft.; comp. Plan of Rome, II, 5), ⅓ M. outside the former Porta Cavalleggeri, where we have a superb view of the immense dome of St. Peter's. — We pass under the Janiculum by means of a tunnel, ¾ M. in length, and descend in a curve to the terminus —

54 M. **Roma-Trastevere** (62 ft.; p. 149), outside the *Porta Portese* (comp. Plan of Rome, III, 13, 11). Tramway to the Central Railway Station (Stazione Termini), see Appendix, p. 1, No. 3.

FAENZA
1:13.000
0 100 200 300 400
Metri
Barr. Firenze
P. Pia
Barr. Garibaldi
Pta Imolese
Caserma
S. Domenico
Ospedale
Mus. d. Ceram.
S. Domenico
Corso Giuseppe Mazzini
Viale Vittorio Emanuele III
Canal Grande
Corso Domizia
Corso Alfredo Baccarini
Via Cavour
Via Monaldina
Via Severoli
Via Castellani
Via Torricelli
Via Cuasto
Via Cavina
Via Zanelli
Via Laderchi
Via Pallone
Via Ceroni
Via Carmine
Via Bondiolo
Via Borgo Durbecco
Via Emilia
Via Selciata Cappuccini
Via Renese
Via Pellone
Via Ugonia
Via Cavina
Via Carmine
Via Pallone

13. From Bologna to Rimini, Falconara *(Rome)*, and Ancona.

126½ M. Railway, express in 4½ hrs. (24 fr. 50, 17 fr. 15, 11 fr. 5 c.); ordinary train in 5¼-8 hrs. (23 fr. 70, 16 fr. 60, 10 fr. 65 c.). — From Bologna to Rome, 300 M., express in 12 hrs. (viâ Florence in 9-10 hrs.). This train diverges to the S.W. at *Falconara*, the last station before Ancona.

The towns on the coast of the Adriatic are far inferior in attraction to those in Tuscany and Umbria; but without a visit to them the traveller's acquaintance with Italy would be but imperfect. The views of the Adriatic to the E., and of the Apennines to the W. are often charming, and the situation of some of the towns, especially *San Marino*, *Ancona*, and *Recanati*, is strikingly beautiful. *Rimini*, an ancient Roman colony and frontier-fortress, possesses several fine monuments of antiquity, and its church of San Francesco is an admirable Renaissance work. *Loreto* boasts of valuable sculptures in the Renaissance style. *Urbino*, the birthplace of Raphael, with a famous ducal palace, may also be reached by railway. Many of the towns now have galleries of pictures, but of second-rate importance. The provinces of *Pesaro-Urbino*, *Ancona*, *Macerata*, and *Ascoli* are called the Marches (*Le Marche;* comp. p. 2). In Roman times the S. part as far as Ancona was called *Picenum*, while the N. part belonged to *Umbria* (comp. 124).

The line follows the ancient *Via Æmilia*, which ran from Placentia to Ariminum. — From *Bologna* viâ (21½ M.) *Imŏla* to (26 M.) *Castel Bolognese*, junction for the branch-line to *Ravenna*, see *Baedeker's Northern Italy*.

We then cross the river *Senio*, the ancient *Sinnius*.

31 M. **Faenza.** — Hôtel Corona (Pl. a; D, 3), Corso Aurelio Saffi, with trattoria, 40 R. at 1-2 fr., good; Vittoria (Pl. b; D, 2), Corso Garibaldi 71, R. 1½-2 fr.; Posta, Via Pescheria 9. — *Railway Restaurant.* — *Cafés* in the Piazza Vitt. Emanuele Secondo (Pl. C, D, 3) and the adjoining Piazza Umberto Primo. — Cab from the station to the town, with one horse 1, with two horses 1½ fr.; one-horse cab per hr. 1 fr. 70, each additional ½ hr. 85 c. — Omnibus from the station to the town 10 c. — Post & Telegraph Office (Pl. D, 2), Piazza Umberto Primo. — About 2-3 hrs. are sufficient for a hasty visit to the town.

Faenza (115 ft.), a pleasant town with 13,319 inhab., on the *Lamone* (ancient *Anemo*), is the *Faventia* of the Celtic Boii, who were conquered by the Romans in 191 B.C. Faventia was the scene of Sulla's victory over the consul Gn. Papirius Carbo in 82 B.C., during the civil war. In the middle ages it witnessed numerous feuds, and in 1509 it was annexed by Julius II. to the States of the Church. The town was famous in the 15-16th cent. for its pottery, the manufacture of which has lately been revived ('fayence').

From the railway-station (beyond Pl. C, 1) we follow the Corso Alfredo Baccarini, which ends, 5 min. inside the *Barriera Firenze*, at the Corso Giuseppe Mazzini (Pl. B, C, 1, 2). Following the latter to the left we reach the Piazza Vittorio Emanuele Secondo (Pl. C, D, 3), which is surrounded by arcades. In this square, to the left, is the Cathedral of San Pietro, a handsome early-Renaissance basilica, begun by *Giuliano da Maiano* of Florence in 1474 and completed in 1513. The façade is unfinished.

The Interior contains the tombs of Giov. Bosi (d. 1542; 1st chapel on the right) and Africano Severoli (d. 1522; 5th chap. on the right), both by *Pietro Bariloto;* two reliefs of the Miracles of St. Savinus (ca. 1450; over the altar in the last-named chapel); a Madonna with saints by *Innocenzo da Imola* (covered; 4th chap. on the right); a painting of the Adoration of the Magi by *Ferraù Fenzoni* (in the beautiful chapel to the right of the high-altar); and (in the chapel to the left of the high-altar) the tomb of St. Savinus, with reliefs from his legend below, by *Benedetto da Maiano* (1468), and a painting of the burial of the Saint, by *Fenzoni.*

In the Piazza Vittorio Emanuele are also the *Torre dell' Orologio* (Pl. D, 3), in front of which is a *Fountain* embellished with bronze animals (1621), and the *Palazzo Comunale.*

The Via Severoli, beginning at the S.W. end of the piazza, leads to the right to the former monastery of *Santa Maria dell' Angelo* (Pl. C, 2), which now contains various schools and, on the first floor, the municipal **Pinacoteca**, the *Museo Civico*, and the small *Museo del Risorgimento* (adm. on week-days 10-12 & 2-4, 50 c.; Sun. & holidays 10-1, free).

Vestibule: *Pace da Faenza*, Madonna with saints (14th cent.). At the end, Colossal group of Mary with SS. John the Baptist and John the Evangelist, by *Alf. Lombardi.* — Room I (Sala di Donatello), to the right of the entrance: Marble bust of St. John the Baptist, by *Desiderio da Settignano* (also attributed to *Ant. Rossellino*); wooden statue of St. Jerome, by *Donatello;* terracotta bust of the 16th cent., and a Madonna of the school of the *Robbia.* Paintings: *Melozzo da Forlì* (?), Pietà. Room II (Sala del Reni): *Guido Reni*, Madonna, with SS. Francis and Christina; *Bagnacavallo*, Betrothal of St. Catharine; *Tiepolo*, Judith; *Ferraù Fenzoni*, Bethesda; *Van Dyck*, Portrait of lady; *Giacomo Bertucci*, surnamed *Jacopone da Faenza*, Madonna with saints (1565), Descent from the Cross. — Room III (Sala del Bertucci): *Giambattista Bertucci*, Adoration of the Magi (altar-piece in five parts); *Marco Palmezzano*, Bearing of the Cross (1535); *Dosso Dossi*, Two heads. — Room IV (Sala Gatti): Precious stones. — Room V: Collection of majolica. — Room VI *(Museo Civico)*: Two fine 'cassoni', formerly belonging to the Manfredi, who ruled Faenza in 1313-1501; wax-mask of the Dominican Paganelli. — Room VII *(Museo del Risorgimento)*: Objects relating to the recent history of Italy. — Room VIII: Modern pictures and a good copy of the fresco in the Commenda (see below).

In the Corso Domizia, to the left, is the church of *Santi Michele ed Agostino* (Pl. C, 3, 4), with tasteful brick ornamentation, and, to the right, the *Palazzo Manfredi.* — In front of the church of *San Francesco*, in the Corso Garibaldi, is a marble statue of *Evangelista Torricelli*, the physicist (1608-47; Pl. D, 2), who invented the barometer in 1643.

The Corso Aurelio Saffi (Pl. D, E, 3) leads across the bridge to the Borgo d'Urbecco. The second church in it, to the right, the *Chiesa della Commenda* (Pl. F, 4), contains a fine fresco by Girolamo Pennacchi da Treviso (1533), representing the Madonna and saints (in a recess in the choir).

From Faenza to *Florence*, see *Baedeker's Northern Italy.*

The train crosses the *Lamone*, then the *Montone (Utis)*, which, united with the *Ronco (Bedesis)*, falls into the Adriatic near Ravenna.

39½ M. **Forlì.** — Albergo Masini, Via Garibaldi 8 (Pl. B, C, 1, 2), R. 2½ fr., good; Centrale, Via delle Torri 10 (Pl. D, 2), R. 2 fr.; Commercio, Via Vittorio Emanuele 2 (Pl. D, 3), R. from 1 fr. — *Trattoria al Forno*, Via Mentana 1 (Pl. D, 2), good. — Post & Telegraph Office (Pl. D, E, 2), Piazza Vittorio Emanuele.

Forlì, the ancient *Forum Livii*, said to have been founded by the consul C. Livius Salinator (188 B. C.), is now a provincial capital with 15,461 inhabitants.

Forlì, where in 410 the marriage of *Athaulf*, King of the Visigoths, with *Galla Placidia*, sister of the Emp. Honorius, was solemnized, was long an independent state in which the Guelphs retained their ascendancy down to 1315. The *Ordelaffi* then usurped the supreme power, which they retained till 1480, when they were succeeded by *Girolamo Riario*, a favourite of Sixtus IV. This prince was assassinated in 1488, and his widow, *Caterina Sforza*, was afterwards banished by *Cesare Borgia*. At length, in 1504, *Pope Julius II.* annexed the city to the States of the Church. — Forlì was the birthplace of the poet *Cornelius Gallus* (d. 27 B.C.), of the historian *Flavio Biondo* (15th cent.), and of the eminent painter *Melozzo da Forlì* (1438-94), who was closely allied to Piero della Francesca (p. 62), was recognized by his contemporaries as a master of perspective, and was afterwards engaged at Rome.

The *Piazza Vittorio Emanuele* (Pl. D, 2), the principal square, is enclosed by handsome palaces. On the N.E. rises the church of —

San Mercuriale (Pl. D, E, 2; so named after the first bishop of Forlì). In the 1st chapel to the left, *Palmezzano*, Crucifixion, with saints and the donor; 4th chap. to the left, the decoration of which is by *Jac. Bianchi da Venezia* (1536), the Immaculate Conception by *Palmezzano*, one of his best works; in the choir, behind the high-altar, carved stalls by *Alessandro de' Bigni* (1532), and a Visitation by *Palmezzano*. — Opposite is the restored *Pal. del Municipio* (Pl. D, 2), with a tasteless tower of the 18th cent.

Proceeding to the N.W. from the piazza, we soon reach the Piazza del Duomo, in which rises the **Cathedral of Santa Croce** (Pl. C, D, 2), a handsome edifice entirely rebuilt since 1844, with the exception of the large chapels in the transept. In the left transept is the Chapel of the Madonna del Fuoco, the dome of which was adorned in 1686-1706 with frescoes of the Assumption by *Carlo Cignani* of Bologna, who is buried in the chapel. At the end of the right transept, to the left, is a St. Sebastian by *Rondinelli*.

From the N.W. corner of the Piazza del Duomo the Via Pietro Maroncelli, the Via Cesare Ercolani, and the Via dei Mille bring us to the church of —

Santi Biagio e Girolamo (Pl. C, 1), which contains a few good paintings (best light about 11 a.m.). In the double chapel (1st and 2nd) on the right are frescoes by *Palmezzano*, History of St. James, early works showing the influence of Melozzo, and (in the dome) prophets and angels, by *Melozzo*. To the left is the tomb of Barbara Manfredi (1466), by *Francesco di Simone*. In the 3rd chapel on the right is an Immaculate Conception, by *Guido Reni* (covered). 4th chapel: *Palmezzano*, Madonna and saints, with

Girolamo Riario and Caterina Sforza and their sons (1486), in the original frame. The frescoes in the dome are also by *Palmezzano*.

The Ginnasio Comunale in the Piazza Morgagni, to the S. of the Piazza Vitt. Emanuele, contains the municipal art-collections, including the **Pinacoteca** (Pl. D, 3), in which the school of Forlì is represented by Melozzo and Palmezzano and also by Cignani.

In the Court: Monument to the anatomist *Morgagni* (d. 1771), unveiled in 1875. — On the Staircase, to the right: Sarcophagus of the 14th cent.; Sarcophagus of St. Marcolinus, by *Antonio Rossellino* (1458). On the first floor, beneath a fine door-frame and lunette, Madonna with angels by *Simone di Nanni Ferrucci*, is the entrance to the —

Pinacoteca (fee $^1/_2$-1 fr.). Passing through a corridor with engravings we enter Room I. In the centre: Hebe, statue by *Canova*. To the left: 10. *Marcello Venusti*, Resurrection (restored); 39. *Bonifazio*, Madonna and saints; 45. *Ant. Barile*, Taking of Christ (intarsia); 51. *Pompeo Batoni*, Diana and Endymion. — The Large Room contains the gems of the collection. Entrance-wall: *Cagnacci*, St. Valerian, St. Mercurialis, two large works; 78. *Sienese School*, Crucifixion (14th cent.). Then, to the right: 84. *Ag. Caracci*, St. Francis; 86. *Guercino*, Annunciation; 98. *Francia*, Adoration of the Child; 99. Tapestry from the design of a Lower Rhenish master (Crucifixion); *Fra Giovanni da Fiesole*, 103. Adoration of the Child, 104. Christ on the Mount of Olives; *Palmezzano*, 110. Portrait, 111. Presentation in the Temple, and 112. Flight into Egypt (both from altars), 114. Portrait of himself in his 80th year (1536), 117. Crucifixion (1492), 119. SS. Anthony Abbot, John the Baptist, and Sebastian; above, 118. *Melozzo*, 'Pestapepe', an apprentice with pestle and mortar (a fresco, originally a shop-sign); *Palmezzano*, 120. Annunciation, 122. Institution of the Eucharist (1501); 130. *Lor. di Credi*, Portrait; 131. *Nicc. Rondinelli*, Madonna; 134. Crucifixion, a tapestry after the design of a North German master (ascribed to *Wolgemut*); 135. *Cotignola*, God the Father and saints (1519); 143. *Cignani*, Madonna in clouds with Santa Rosa; 151. *Sassoferrato*, Madonna in prayer; 152. *Sustermans*, Portrait. — In the Small Rooms: Medals (portrait of Caterina Sforza), majolica, antiquities, marble bust of Pino Ordelaffi (15th cent.).

Opposite, in the church of *San Pellegrino* (Pl. D, E, 3), to the right, is a fine tomb of the 15th century.

The *Citadel* (Rocca, Pl. C, 4), built in 1361 by Cardinal Albornoz, and enlarged by the Ordelaffi and Riarii, is now used as a prison.

From Forlì steam-tramways run to the N. to (17 M.) *Ravenna* (five times daily, in $1^1/_2$ hr.; fares 2 fr. 15, 1 fr. 30 c.; see *Baedeker's Northern Italy*) and to the S. to (8 M.) *Meldola* (five times daily, in $^3/_4$ hr.; fares 1 fr., 60 c.). — To *Pontassieve*, see p. 50.

The Railway to Rimini crosses the *Ronco* and passes ($44^1/_2$ M.) *Forlimpopoli* (2259 inhab.), the ancient *Forum Popilii;* to the right, on the hill, *Bertinoro* ($3^1/_2$ M.; Alb. Fortuna), with its productive vineyards. It then crosses the *Savio* (the ancient *Sapis*).

$51^1/_2$ M. **Ceséna** (Plan, see p. 123). — Hôtel Leon d'Oro (Pl. a; C, 2), Piazza Vittorio Emanuele, R. 2 fr.; Genio (Pl. b; C, 1), Corso Mazzini (rooms only). — Restaurants. *Cappello* (Pl. c; B, 1), Via Fra Michelino; *Minghetti*, Piazza Vittorio Emanuele; *Railway Restaurant.*

Cesena is a small town with 7470 inhab., surrounded by beautiful meadows and hills, and boasts of several handsome palaces and a conspicuous fortress *(Rocca)*, built in 1380.

A
B
C
D
E
F
1
2
3
4
Via Emilia
Porta Garibaldi
Via Garibaldi
Via Orto Paganelli
V. Orto dei Fusco
V. della Rocca
V. Cavour
V. Silvio Pellico
V. del Maccello
SS. Biagio e Girolamo
Via Paradiso
Via Fossato Vecchio
Via Mario Blondi
Via Muraglione
Spedale milit.
Barriera Mazzini
Ancona
Mercato degli Animali
V. Giuseppe Mazzini
V. Carlo Matteucci
V. Achille Canloni
V. Pompeo Bondi
V. Pietro Maroncelli
V. Caduti
V. Sassi
V. Fratelli Vivaldi
V. Corn. Gallo
V. Raccoglia
V. Bentini
V. Cesare Battisti
V. Cavour
V. Ospizio
V. Ugo Bassi
V. Carlo Ravaldini
V. Antonio Sole
S. Maria
SS. Trinità
Via Carlo Matteucci
Via Pietro Maroncelli
Via Caduti
Via Sassi
Via Vittorio Veneto
Via Carlo Battisti
Via Mascagni
Via Cesare Albicini
Via Giuseppe Garibaldi
Via Leone Cobelli
Via Aurelio Saffi
Via Maggiore
Via Cesare Battisti
Via Ugo Bassi
Via Mentana
Via Roberto Ridolfi
Via Pietro Zoli
Via Ferdinando Maroncelli
Via Ferdinando Marcolini
Via Cesare Cobelli
Via Giuseppe Garibaldi
Via Cesare Albicini
Via Vittorio Veneto
Via Mascagni

Geogr. Anst. v. Wagner & Debes, Leipzig

This town, the ancient *Caesena*, is one of the oldest episcopal sees in Italy. During the middle ages it was at first an independent state, then became subject to the Ghibelline family of Montefeltro, and shortly afterwards to the Malatesta, who were partizans of the Guelphs. This rapid change of rulers is alluded to by Dante, Inf. xxvii 53.

Così com' ella sie' tra il piano e il monte,
Tra tirannia si vive e stato franco.

In 1377 the town was cruelly sacked by Cardinal Robert of Geneva, and subsequently by Cesare Borgia, after which it was incorporated with the States of the Church.

The *Cathedral* (Pl. 1; D, 2) contains two fine marble altars of the Lombardi school (15th and 16th cent.; in the aisles). — In the Piazza Vittorio Emanuele rises the handsome *Palazzo Comunale* (Pl. 2; C, 2); in the Piazza Edoardo Fabbri a statue of Pius VI., who was born at Cesena in 1717, as well as his successor Pius VII. in 1742. — The small piazza known as the *Giardino Bufalini* (Pl. C, 1) is embellished with a statue (by Cesare Zocchi) erected in 1883 to the physician Maurizio Bufalini of Cesena. The edifice to the N. (Pl. 3), built in 1452 by Matteo Nuzio for Domenico Malatesta Novello, contains the *Biblioteca Malatestiana* (adm. 9-12 and 3-6) and the *Municipal Library*. In the former are 4000 MSS., many of which were used by the learned Aldus Manutius in preparing his famous editions of the classics. The rooms containing the libraries are good examples of the early-Renaissance style. The *Pinacoteca* in the same building contains a good Presentation in the Temple by Franc. Francia.

On an eminence, $^3/_4$ M. to the S.E., stands the handsome late-Renaissance church of *Santa Maria del Monte*, attributed to Bramante. It contains carved stalls of the 15th century. — Productive sulphur-mines in the vicinity, towards the S.

The train crosses the stream *Pisciatello*, the upper part of which, called *Urgone*, is usually held to be identical with the *Rubicon* of the ancients, the boundary between Italy proper and the province of Gallia Cisalpina, and memorable for its passage by Cæsar at the beginning of the civil war between him and Pompey, 49 B.C. The lower course of the Rubicon, which has altered its channel since antiquity, is now represented by the *Fiumicino*, which the railway crosses between (56 M.) *Gambettola* and (60 M.) *Savignano di Romagna*. — The train crosses the *Uso*. — 62$^1/_2$ M. *Sant' Arcangelo di Romagna*, where Pope Clement XIV. (Ganganelli) was born in 1705 (d. 1774). — The *Marecchia* (the *Ariminus* of the ancients) is next crossed.

69 M. **Rímini.** — **Hotels.** Aquila d'Oro, Corso d'Augusto (Pl. B, 4), R. 2$^1/_2$-4, B. 1$^1/_4$, déj. 2$^1/_2$, D. 4, pens. 8-12, omn. $^3/_4$ fr., good; Italia, Leon d'Oro e Cappello, at the Pescheria (Pl. B, 5), with restaurant, R. 1$^1/_2$-2 fr., well spoken of. — On the beach and open in summer only: Grand Hôtel, 600 R. from 4-8, B. 1$^1/_2$, déj. 4, D. 5, pens. 10-15 fr.; Gr.-Hôt. Hungaria, with garden, 90 R. at 4-6, B. 1$^1/_2$, déj. 3, D. 5, pens. 10-12 fr.; Hôt. des Bains, 120 beds, R. 2$^1/_2$-5, B. 1$^1/_4$, déj. 3$^1/_2$, D. 5, pens. 9-12 fr.; Hôt. Lido, 90 R., pens. 9-10 fr. — *Trattoria del Commercio*, Piazza Cavour

(Pl. B, 5); *Railway Restaurant*, good local wine. — *Caffè del Corso*, Corso d'Augusto; *Caffè del Commercio*, Piazza Cavour (Pl. B, 5).

Carriage from the station to the Piazza, with one horse 1 fr., with two horses 1 fr. 20 c. — *Post Office* in the Piazza Cavour.

Sea Baths. During the season a tramway runs from the Piazza Cavour (Pl. B, 5) to the beach (Marina, see below). Bath with towels 25 c.-1 fr. Kurhaus (Casino), with hotel (p. 123), café, and restaurant, adm. 1-2 fr. Adm. to the pier *(piattaforma)* 10-25 c.

Rimini, pleasantly situated about $^1/_2$ M. from the Adriatic at the mouth of the *Marecchia* and the *Ausa* (the ancient *Aprusa*), with 29,545 inhab. and extensive fisheries and silk-manufactories, is frequented by Italians and Hungarians for its sea-bathing. A fine avenue of plane-trees leads from the Porta Marina (see below) to the beach. The shifting sands are apt to obstruct the harbour.

Rimini, the ancient *Ariminum*, a town of the Umbrians, became a Roman colony in 268 B.C., and was the frontier-fortress of Italy in the direction of Gaul, and the termination of the *Via Flaminia* (p. 131). The town was extended and embellished by Julius Cæsar and Augustus. During the Exarchate it was the northernmost of the 'Five Maritime Cities' *(Pentapolis Maritima)*, which were ruled over by one governor. The other four were Pesaro, Fano, Senigallia, and Ancona. In 260 Ariminum became an episcopal see, and in 359 a council against Arianism was held here. The town afterwards belonged to the Longobards.

In the course of the 13th cent. the Malatesta made themselves masters of the city. In 1288 *Giovanni lo Sciancato* ('the lame'), surnamed also *Gianciotto*, put to death his wife, *Francesca Polenta* of Ravenna, and his brother, *Paolo il Bello* (an event from which Dante derived the episode of 'Francesca da Rimini' in the 5th canto of the Inferno, and Leigh Hunt the materials for his 'Story of Rimini'). During the following century this family ruled the greater part of the Romagna, and also, for a time, the mark of Ancona. Under Louis the Bavarian they became viceregents of the emperor, but Cardinal Albornoz afterwards succeeded in reducing them under the power of the pope. The Malatesta family, divided into the Pesaro and Rimini branches, distinguished themselves as condottieri, but also as patrons of learning. The most famous scion was *Sigismondo*, son of Pandulfo (1417-68), who united the gifts of a great military leader with the most violent passions. He attracted painters and scholars to his court, in order to secure immortality for himself and his mistress (afterwards his wife), the clever *Isotta*. — In 1528 the people revolted against the Malatesta and placed themselves under the authority of the pope.

A broad road leads from the *Station* (Pl. C, D, 3, 4) to the Porta Marina, within which it is called the Via Umberto Primo. After 4 min. we follow the Via del Tempio dei Malatesta to the left, passing a dilapidated Renaissance palazzo.

***San Francesco** (*Duomo*, *Tempio dei Malatesta;* Pl. 3, C, 5), originally a Gothic edifice of the 13th cent., was magnificently remodelled in the Renaissance style in 1446-55 by Sigismondo Malatesta from designs by *Leon Battista Alberti* and under the superintendence of *Matteo de' Pasti*. The windows of the original building are retained. Of the façade unfortunately the lower part only has been completed, while the dome intended by Alberti to surmount the choir is wanting. The choir itself was restored in 1709. On the plinth are the initials and arms (the elephant and

Geogr. Anst. von Wagner & Debes, Leipzig

rose) of Sigismondo and Isotta, who were to have been buried in the arcades on either side of the portal (see below and p. 126).

The vaults on the S. side contain the sarcophagi of poets and scholars whom Sigismondo entertained at his court. In the first four are the remains of *Basinio* of Parma and *Giusto de' Conti*, the poets; *Gemistus Pletho* (d. 1451), a Greek philosopher whose corpse Sigismondo brought hither from his campaigns in Greece; and *Roberto Valturio* (d. 1489), the learned engineer. In the others repose several physicians and a bishop of the 16th century.

Interior. To the right of the entrance is the *Tomb of Sigismondo* (d. 1468). Most of the plastic ornamentation of the chapels was executed by *Agostino di Duccio* of Florence. — 1st Chapel on the right: above the altar, St. Sigismund of Burgundy, patron-saint of the founder; by the pillars, allegorical figures of the virtues. — 2nd Chapel of the Relics ('Santuario'; closed), containing a (restored) *Fresco by *Piero della Francesca* (p. 62: '*Petri de Burgo opus 1451*'): Sigismondo Malatesta kneeling before his patron St. Sigismund, with the castle, built by him (p. 124), on the right. — In the Cappella di San Michele, the 3rd to the right, is the *Tomb of Isotta* (d. 1470), on the left, erected as early as 1450, with the motto 'tempus loquendi, tempus tacendi' at the top. The archangel on the altar, by *Ciuffagni*, is a portrait of Isotta. By the pillars, angelic musicians. — 4th Chapel on the right: by the pillars, the planets and other fantastic representations from a poem by Sigismondo in honour of his mistress. — 4th Chapel on the left: by the pillars, allegorical figures of the sciences. — 3rd Chapel on the left: Children's games, probably by *Simone di Nanni Ferrucci*, a pupil of Donatello. — The 1st Chapel on the left is named the Cappella dell' Acqua from an ancient statue of the Madonna, represented as sending rain. On the left is a sarcophagus for the reception of the ancestors of the founder, with two reliefs, representing the House of Malatesta in the Temple of Minerva and the Triumph of Sigismondo. By the pillars, above the elephants, two portrait-medallions of Sigismondo.

From the small piazza in front of the church the Via Patera leads to the S.W. to the Piazza Giulio Cesare (Pl. C, 5), the ancient forum. A stone *Pedestal* here, erected by Sigismondo and restored in 1560, commemorates Cæsar's passage of the Rubicon (p. 123). Near it is a chapel, on the spot where St. Anthony once preached, and another on the canal is said to mark the spot where he preached to the fishes because the people refused to hear him. — The Corso d'Augusto (Pl. B, C, 4, 5), which intersects this piazza, leads to the S.E. to the Porta Romana, and to the N.W. to the Piazza Cavour and the bridge of Augustus.

The ***Porta Romana** or *Arco d'Augusto* (Pl. C, D, 6) is a triumphal arch of travertine, of elegant execution (note the capitals on the outer side), erected by the Roman government to Augustus in 27 B.C. out of gratitude for the restoration of the Via Flaminia (p. 131), as the inscription on the outside records (inaccurately restored; the letters on the wall to the right of the gate also belong to it). Above are medallion-figures: on the outside Jupiter and Venus, inside Neptune and Minerva. — The scanty remains of an *Amphitheatre* (Pl. D, E, 5), which held about 12,000 spectators, are uninteresting; but a walk on the ramparts outside the Porta Romana to the Castello of the Malatesta (p. 126) is recommended,

The **Municipio** (Pl. 9; B, 5), in the Piazza Cavour, contains a small picture-gallery (fee $^1/_2$ fr.).

Noteworthy pictures are: *Perin del Vaga*, Madonna; *Domenico Ghirlandaio* (school-piece), SS. Vincenzo Ferrer, Sebastian, and Rochus; *Giovanni Bellini*, Pietà (fine early work); *Benedetto Coda da Rimini*, Madonna enthroned with saints and angelic musicians (1513); *Jac. Tintoretto*, St. Dominic; *Agostino di Duccio*, Medallion-portrait of Augustus.

In front of the palazzo rises a bronze *Statue of Pope Paul V.* (inscription obliterated). Beyond the *Teatro Vittorio Emanuele* (Pl. 10; B, 5) is the ancient *Castello of Sigismondo Malatesta* (Rocca; Pl. A, B, 5), now a prison, and in a very dilapidated condition. The Malatesta arms are still to be seen over the entrance.

The *Library* (Pl. 8; C, 5), in the Via Gambalunga to the N.E. of the Piazza Cavour, founded in 1617 by the jurist Alessandro Gambalunga, contains 40,000 vols. and valuable MSS. The small *Museo Archeologico* here contains the fine tomb of a woman, a herma of Pan, and other antique sculptures, and tombstones of the 10-11th centuries.

At the end of the Corso the *Marecchia* (p. 123) is crossed by the five-arched *Ponte d'Augusto (Pl. A, B, 4), begun by Augustus and completed (A.D. 20) by Tiberius. Fine view of the Apennines. The bridge leads to the Borgo San Giuliano, where the Via Æmilia (p. 119) united with the Via Flaminia (p. 131). Here, too, is situated the church of —

San Giuliano (Pl. 6, A, 3, 4; key at No. 45, the house opposite) containing the Martyrdom of St. Julian, a large altar-piece by Paolo Veronese (covered) and the Life of the saint, an old picture by Bittino da Faenza (1357).

A very interesting excursion may be made from Rimini to (about 12$^1/_2$ M.) *San Marino;* diligence daily in 4 hrs. (fare 1$^1/_2$ fr.), starting from the Piazza Cavour between 12 noon and 3 p.m. according to the season; returning (in 3 hrs.) between 4 and 6 a.m. One-horse carriage there and back ca. 12, two-horse ca. 18 fr. (and fee). The walk is monotonous at first (4$^1/_2$ hrs. going, 4 hrs. returning; start from the Porta Montanara, Pl. B, 6); beyond *Serravalle* (486 ft.) the old road is followed.

The republic of **San Marino,** the smallest in the world (24 sq. M. in area, with 11,000 inhab.), is traditionally said to have been founded in an inaccessible wilderness by St. Marinus (d. 366; festival celebrated on Sept. 3rd) at the time of the persecutions of the Christians under Diocletian. As a matter of fact the settlement grew up round a Convent of San Marino, which is known to have existed here as early as 885, and afterwards extended its domains. This diminutive state obtained recognition from Pope Urban VIII. in 1631 and has maintained its independence ever since. It is governed by two Capitani Reggenti, selected twice a year from the 60 members *(anziani)* of the Great Council, which is composed in equal proportions of representatives of the noblesse, the land-owners, and the burghers. They are assisted by the Small Council, a committee of 12 members of the Great Council. The election of the Capitani Reggenti takes place on April 1st and Oct. 1st, with interesting celebrations.

The road from Rimini leads through the suburb of *Borgo Maggiore* (1709 ft.), at the N. base of the precipitous rock (Monte Titano; 2437 ft.) on which the town (pop. 1500; Albergo del Titano, with café-restaurant,

R. 1½-2 fr., very fair) is situated (shorter footpaths). Near the Porta San Francesco (16th cent.) is the church of *San Francesco* (14th cent.), containing pictures by G. da Cotignola and frescoes by Niccolò Alunno. In the Piazza del Pianello (fine views) rises the Gothic *Palazzo del Governo*, by Franc. Azzurri (1894), the interior of which is worth a visit also. In front of it is a statue of Liberty presented in 1876 by Ottilia Heyroth-Wagener, who was rewarded with the title of Duchess of Acquaviva. Behind the palazzo is a bronze bust (1904) of the epigraphist and numismatist *Count Bartolomeo Borghesi* (1781-1860), who was from 1821 until his death a resident at San Marino, where he arranged and described his collections. The *Cathedral* (Pieve), built in 1826-38, contains the grave of St. Marinus (see p. 126). The *Museum* contains a small picture-gallery. The *Rocca* (2420 ft.), which affords a fine *View, is now a prison and not always accessible in the afternoon. The tower (2438 ft.) to the S. of the Rocca and the Giardino Borghesi also command fine views.

From Rimini to San Leo, 20 M., diligence daily in 5¾ hrs., starting at 8.30 a.m. (fares 5, 3 fr.). The road (see Pl. A, 6), which is interesting for walkers also, leads at first towards the S.W., ascending the monotonous valley of the Marecchia. The cone of San Marino is long conspicuous to the left. On the height appears *Verucchio*, the ancestral seat of the Malatesta, to whom the castle visible on the other side of the river, above *Scorticata*, also belonged. The valley contracts. Beyond the (10 M.) bridge leading to Scorticata, which remains to the right, is a fair inn. About 2 M. farther on is a road leading to the left to (4 M.) San Marino. Beyond (2 M.) *Pietracuta* we turn to the S. into the valley of the *Mazzocco*, and about 2 M. farther on begin to wind up the steep slopes of San Leo, enjoying fine retrospects of Verucchio, San Marino, and the sea.

San Leo (2095 ft.; *Alb. Leone Cardelli*) is a high-lying little town (2239 inhab.), with fine views, situated on a steep rocky height rising over the Marecchia. In its old *Castle*, now used as a prison, the impostor *Cagliostro* (Giuseppe Balsamo; b. at Palermo in 1743) died in confinement in 1795. The former *Cathedral* is a Romanesque structure with a raised choir, a spacious crypt, and some ancient details. Under the left flight of steps leading to the choir is the sarcophagus of St. Leo. — A picturesque but fatiguing footpath ascends to the N.E. to (3 hrs.) San Marino. We follow the road back to the valley of the Mazzocco, cross the river, and ascend to the right to the *Monte Maggio*. We then descend to the *Torrente di San Marino*, cross this stream, and re-ascend.

From Rimini to Ravenna, 31 M., railway in 1¼-2 hrs. (5 fr. 80 c., 4 fr. 10, 2 fr. 65 c.). Ravenna, and thence to Ferrara, see *Baedeker's Northern Italy*.

Beyond Rimini the line skirts the coast and crosses the streams *Marano* and *Conca* (the 'Crustumium' of Lucan). 75 M. *Riccione*. — 81 M. *Cattolica*, so called from having been the residence of the Roman Catholic bishops during the Council of Rimini in 359. The lower spurs of the Apennines descend here to the sea. After threading a tunnel the train passes the *Monte San Bartolo*, with the *Villa Imperiale* (p. 129), situated on the left. We then cross the *Foglia*, the ancient *Pisaurus*.

90½ M. **Pesăro.** — Albergo Zongo, Via Zongo (see below), with restaurant, R. 2½, D. 3¾, pens. 10 fr.; Leone d'Oro, Via Garibaldi (Pl. C, 4, 5), R. 1¼ fr. — Cafés. On the groundfloor of the Alb. Zongo, entrance Via Branca; *Caffè della Piazza*, in the Piazza Vitt. Emanuele.

Post & Telegraph Office (Pl. 6; C, 4) at the Prefettura (p. 128). — Cab from the station to the town, one-horse 80 c., two-horse 1 fr.

Pesaro, with 14,768 inhab., the ancient *Pisaurum*, is the

capital of the united provinces of Pesaro and Urbino. During the Renaissance period it was famous for its majolica (comp. p. 64).

Pesaro, first inhabited by the Siculi, then by the Umbrians and Etruscans, afterwards by Senonian Gauls, and a Roman colony as early as 184 B.C., was destroyed by *Vitiges* the Goth in A.D. 536, and rebuilt by *Belisarius*, after which it belonged to the Pentapolis Maritima (p. 124). It passed to the *Malatesta* family in the 13th cent., in 1445 to the *Sforza*, and in 1512 to the *Rovere*, dukes of Urbino, under whom, chiefly through the influence of *Lucrezia d'Este*, consort of Francesco Maria II., it became a centre of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. Bernardo completed his 'Amadis' *('l'Amadigi')* here. In 1631 the town was annexed to the Papal States. — The figs of Pesaro are celebrated.

From the station (Pl. A, 5) we enter the S. town-gate and reach the Piazza Garibaldi, embellished with flower-beds and a marble *Statue of Garibaldi* (1891). Thence, passing the *Teatro Rossini* (Pl. B, 5), we follow the Via Branca to the Piazza Vittorio Emanuele, on this side of which (to the left) is the Via Zongo, with the Albergo Zongo, once a cardinal's palace. On the right is the handsome portal of the former church of *San Domenico* (1390; Pl. C, 4).

In the Piazza Vittorio Emanuele (Pl. C, 4), which is adorned with a large fountain, rises the handsome *Prefettura*, the ancient ducal palace, built by Luciano da Laurana (p. 145) for the Sforza before 1465, and completed in the 16th cent. by the Rovere, whose architects were Girolamo Genga and his son Bartolomeo. The banquet-hall, 112 ft. long and 54 ft. wide, still contains a painted wooden ceiling dating from the latter half of the 16th century. In 1475 this hall was the scene of the marriage of Costanzo Sforza and Camilla d'Aragon. — Opposite stands the more modern *Palazzo dei Pagi*. Between the palaces, to the right, is a façade erected in 1848, with marble statues of the composer *Gioachino Rossini* (1792-1868), the 'Swan of Pesaro', and the author *Count Giulio Perticari* (1779-1822), by P. Lorandini. — At the other angle of the piazza is the *Palazzo Municipale*, in front of which stands a monument to *Count Terenzio Mamiani* (p. 261), a native of Pesaro, by Ettore Ferrari (1896). The little church of *Sant' Ubaldo*, belonging to the Pal. Municipale (key at the Economato) and situated in the Piazza Mamiani (Pl. 5; C, 4), contains a much darkened *Coronation of the Virgin by Giovanni Bellini (ca. 1475).

To the W. of the piazza, in the Via Mazza (No. 24), is the *Palazzo Almerici*, with the **Ateneo Pesarese** (Pl. B, 4), comprising the municipal collections *(Museo Oliveriano)*. Admission on Thurs. & Sun., 10-12, free; other days, 10-2, for a fee ($^1/_2$ fr.).

In the *Vestibule* are votive stones of the matrons of Pisaurum, which are among the most ancient Latin monuments extant. In the court and on the staircase are Roman and Christian inscriptions and sculptures. — On the *First Floor* are two drawings scratched upon stone, dating from the 6th or 7th cent. B.C., one with representations of ships; ancient terracotta images and lamps; ivory carvings (early-Christian reliefs of the Expulsion from Paradise and the Stoning of Stephen; early Italian bronzes

Geogr. Anst. v. Wagner & Debes, Leipzig

and coins (*aes grave* from Vetulonia); an image of Mithras in vitreous paste. Here also are an admirable *Majolica Collection* (550 pieces; many from Pesaro, Urbino, Castel Durante, and Gubbio; some of the last by *Maestro Giorgio;* catalogue 1 fr.), a collection of paintings, including two pictures by *Zoppo* (a Pietà and a head of John the Baptist), and a marble bust of Napoleon by *Canova*. There is also a collection of natural history, especially rich in shells. — On the *Second Floor* is the Biblioteca Olivieri, containing 50,000 volumes and 2000 MSS., amongst which are letters of Torquato Tasso and others. Adm. daily, 9-4, except Sun.

In the *Liceo Rossini* (Pl. B, 4), formerly the Palazzo Machirelli, is a sitting figure of Rossini by Marochetti, erected in 1864.

In the Via Rossini, which leads from the Piazza to the sea-baths (comp. Pl. C, 4, 3), stand the small house where Rossini was born (Pl. 2; C, 4), the *Palazzo Mosca* (opposite), with a collection of pictures, fayence, furniture, etc. bequeathed to the town (open on Sun. & Thurs., 11-3), and the *Cathedral of Santa Maria Assunta*. Close by, in the hall of the *Vescovado* (Pl. 8; C, 3, 4), is an early-Christian Nymphæum. — On the E. side of the town stands the *Rocca Costanza* (now a prison), built by Giovanni Sforza.

The church of *San Francesco* (Pl. C, 4), in the Via Roma, has a Gothic portal. — *Sant' Agostino* (Pl. B, 3), in the Corso Undici Settembre, has a rich Gothic portal of 1412. — At the end of the Corso, near the *Lunatic Asylum* (*Manicomio;* on the left), is the small *Orto Giulio* (Pl. A, 3, 4), with a meteorological observatory and a fine view of the Foglia (spanned by an ancient bridge) and of Monte San Bartolo (see below). — The church of *San Giovanni Battista* (Pl. A, 4), in the Via Passeri, was begun by Girol. Genga in 1540, and contains the tomb of Count Giulio Perticari (p. 128).

To the N.W. of Pesaro rises *Monte San Bartolo* or *Monte Accio* (660 ft.). On the W. slope lies the ***Villa Imperiale,** belonging to the *Principe Albani*, at whose town-house in Pesaro (Via Mazza 5) tickets of admission may be obtained (except during the vintage). A steep road leads hither in about ¾ hr. from the old bridge over the Foglia (Pl. A, 4; cab 4-5 fr., bargain necessary). Alessandro Sforza built a country-house on this site, the foundation-stone of which was laid by the Emperor Frederick III., on his journey to Italy in 1469. The upper rooms were adorned by the Rovere with stucco-work, majolica-plaques, and frescoes. In the 1st Room ('Stanza del Giuramento'), on the ceiling, is the triumphal procession of Duke Francesco Maria of Urbino, accompanied by Alfonso of Ferrara, by *Girol. Genga;* on the walls, landscapes and putti, by *Camillo Mantovano*. The 2nd Room or 'Stanza delle Cariatidi' (the finest), is decorated as an arbour, with figures of Daphne and landscapes, by the brothers *Dossi;* on the ceiling is the duke with his army. In the 3rd Room ('Stanza dei Semibusti') are the Coronation of Charles V., and allegories after designs by *Angelo Bronzino*. The frescoes in the following rooms represent the duke being appointed commander-in-chief by Cardinal Alidosi, Pope Leo X., and the doge of Venice. The 4th room is adorned with charming grotesques in the style of *Giovanni da Udine*. The last room ('Stanza della Calunnia'), which has a fine stucco ceiling, is embellished by paintings by *Raffaellino del Colle*, representing the duke being crowned with a garland, Calumny (after Apelles), and the Christian virtues. — Eleonora Gonzaga caused *Girolamo Genga* to erect a new palace about 1530, near the old house, with an inscription on the façade to the effect that it was built for her husband Francesco Maria 'a bellis redeunti animi ejus causa'. It was never completed, but even

in its present dilapidated condition it retains much beauty; fine view from the terrace. — In the neighbourhood is the church of the *Girolamitani;* one of the finest views in the environs is obtained from an eminence behind the former monastery.

The *Municipio* of the little town of **Gradara,** 7 M. to the N.W. of Pesaro, contains a Madonna and saints by *Giovanni Santi* (1484); in the *Rocca* is a terracotta altar by *Andrea della Robbia.* Fine view from the tower. The town is surrounded by battlemented walls.

From Pesaro to Urbino, 23 M., diligence twice daily in 4-5¼ hrs. (back in 3½-4 hrs.); fare 3 fr. 20 c., return-ticket (available for 15 days) 5 fr. 20 c. The *Messageria Accelerata* leaves the piazza of Pesaro at 6.45 a.m. and Urbino at 3.30 p.m.; the *Diligenza Comunale* starts at 3 p.m. and returns at 6 a.m. A motor-omnibus service is contemplated. Carriage and pair 15-20 fr. — The road leads through the fertile valley of the *Foglia,* crossing the river 1 M. beyond the (8 M.) village of *Montecchio* and, as we come in sight of Urbino, ascends in windings. Above, to the right, is the ducal palace, with three logge flanked by round towers. The diligence stops in the Corso Garibaldi, a little below the Albergo d'Italia. — *Urbino,* see p. 143.

Beyond Pesaro the Railway skirts the coast the whole way to Ancona, being at places pushed close to the sea by the projecting spurs of the Apennines.

98 M. **Fano** (*Albergo Moro-Nolfi,* Via Nolfi, R. from 1¼ fr.), the *Fanum Fortunae* of antiquity, is indebted for its origin to a temple of Fortune, a fact commemorated by a modern statue on the public fountain. It is now a pleasant little town (10,535 inhab.) and sea-bathing resort, surrounded by ancient walls and a deep moat. The once celebrated harbour is silted up and unimportant; vessels anchor in a new channel through which part of the water of the Metaurus (p. 132) is discharged. Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic type was set up here in 1514 at the cost of Pope Julius II.

We enter the town by the Via Nolfi. Farther on, to the left, is the Piazza Venti Settembre, in which (in the *Palazzo della Ragione,* 1299) is the *Theatre.* A room adjoining it contains a David with the head of Goliath, by Domenichino, and a Betrothal of the Virgin, by Guercino. — The old Gothic *Palazzo del Municipio* is reached through the arch to the right of the theatre.

The S. side of the Piazza, which is enlivened by a fountain of flowing water, is skirted by the Corso Vittorio Emanuele. Following the latter to the right, we reach the Via dell' Arco d'Augusto, the second street to the left. In a small piazza here rises the **Cathedral** *(San Fortunato);* the four recumbent lions in front formerly supported the pillars of the portico. The portal dates from the 13th cent.

In the interior, the chapel of San Girolamo (the 2nd on the left) contains a monument of the Rainalducci family; nearly opposite is a chapel (4th on the right) adorned with frescoes by *Domenichino* (damaged). — In the chapel to the right of the choir, a Madonna with two saints, by *L. Caracci.* — In the court of the *Vescovado,* behind the cathedral, Via Montevecchio 7, are a few sculptures, including three 13th cent. reliefs.

Farther on we come to the *Arch of Augustus*, which spans the street; a second story was added in the 4th cent., when it was dedicated to Constantine. It once had three openings, as is shown by a view of it on the adjacent church of *San Michele*, adjoining the handsome Renaissance portal. — Beside the arch is the *Foundling Hospital (Brefotrófio)*, a pleasing edifice with logge.

Returning to the Piazza Venti Settembre we follow the Via Boccaccio opposite the fountain, and then take the Via Bonaccorsi, inclining to the left, to the church of **Santa Maria Nuova**, with its porch. In the 1st chapel on the left: *Giov. Santi*, Visitation; 2nd chapel: *Perugino*, Annunciation (1498); 3rd chapel on the right: **Perugino*, Madonna enthroned and six saints, with predella (1497). Key at the house No. 14.

In the vestibule of *San Francesco* (closed) are the monuments of Pandolfo III. Malatesta (d. 1427; to the right), perhaps by Leon Battista Alberti, 1460, and his wife Paola Bianca (d. 1398; left), by Tagliapietra (1413). — *Santa Croce*, the hospital-church, in the Via Nolfi, contains a Madonna with four saints, by Giovanni Santi. — *San Pietro*, in the same street, is an imposing and richly-decorated church in the baroque style, with frescoes by Viviani on the vaulting; in the chapel of the Gabrielli (1st to the left) is an Annunciation by Guido Reni. — *San Paterniano*, dedicated to the first bishop of Fano, possesses a Marriage of the Virgin by Guercino. — In *Sant' Agostino* is a painting of Sant' Angelo Custode, by Guercino, the subject of a poem by Robert Browning ('The Guardian Angel').

An interesting excursion may be made to the *Monte Giove* (840 ft.), on the top of which is a monastery, with a splendid view of the Adriatic and the Apennines. It is reached in about 1 hr. by a good road from the church of *Rusciano* (see below).

From Fano to Fossato by Fossombrone and the Furlo Pass, 54½ M., corriere daily (fare 10 fr.): to Fossombrone 3¼ hrs., to Cagli 6¼ hrs., to Scheggia 9½ hrs., and to Fossato 12 hrs. (back 14 hrs.). The road is the ancient *Via Flaminia*, constructed in 220 B.C. by the Censor C. Flaminius, afterwards Consul (p. 60), to secure the district of the Po which had been recently wrested from the Gauls. The road quits Fano by the Arch of Augustus and the Porta Maggiore, traverses the plain to (1¾ M.) the church of *Rusciano* at the foot of Monte Giove (see above), and then skirts the N. bank of the *Metaurus*, the monotonous but fertile valley of which is well cultivated. About 1 M. from Fossombrone, near the church of *San Martino al Piano*, was once situated the Roman colony of *Forum Sempronii*, destroyed by the Goths and Longobards.

15½ M. **Fossombrone** (380 ft.; *Albergo Tre Re*, R. 1 fr.), a busy little town with 7531 inhab. and silk-factories, was long in possession of the Malatesta family and accrued to the States of the Church under Sixtus IV. It is commanded by a castle. The *Cathedral* contains an altar by Domenico Rosselli (1480). — A road, quitting Fossombrone by means of a lofty single-arched bridge, leads to the E. to *Mondavio* and *Senigallia* (p. 132). Diligence to *Urbino* see p. 146.

The Via Flaminia at (18½ M.) *Calmazzo* (p. 146; see map at p. 144) crosses the *Metaurus*, which descends from the valley near *Sant' Angelo*

in Vado from the N., and follows the left bank of the *Candigliano*, which at this point empties itself into the Metaurus. Urbino (p. 143) is seen in the distance to the right. The valley soon contracts again; to the right rises the *Monte Pietralata* (2910 ft.), occasionally named *Monte d'Asdrubale*. Here, according to the popular tradition, was fought the memorable battle of the Metaurus in which, 207 B.C., Hasdrubal, whilst marching to the aid of his brother Hannibal with 60,000 men, was signally defeated and slain by the consuls Livius Salinator and Claudius Nero. This was the great event which decided the 2nd Punic War in favour of Rome.

The road, which skirts the river, now pierces the N.E. chain of the Apennines by means of a ravine between lofty and precipitous cliffs. At the narrowest point, where there is room for the river only, is the ***Furlo Pass** (623 ft.; Sasso Forato or 'Pierced Stone', the ancient *Intercisa*, later *Petra Pertusa*), a tunnel 17 ft. wide, 14 ft. high, and about 40 yds. in length. The founder of the work was the Emp. Vespasian (in A.D. 77), as the inscription hewn in the rock at the N. entrance records *(Imp. Caesar Aug. Vespasianus pont. max. trib. pot. VII. imp. XVII. p(ater) p(atriae) cos. VIII. censor faciund. curavit).*

22½ M. *Badia del Furlo*, a small church. — 23½ M. *Acqualagna* (p. 143). Thence we skirt the Fabriano and Urbino railway (p. 142) as far as Cagli.

31 M. *Cagli*, see p. 143. — Above the town the Burano, which the road skirts, pierces the main chain of the Apennines by means of a wild and deep gorge. At the other end lies (36½ M.) **Cantiano** (1180 ft.), with 1503 inhab.; the *Collegiata* contains a Holy Family by Perugino.

43½ M. **Scheggia** (1922 ft.), an insignificant place, lies at the junction of the roads to Fossato and Foligno and to (7½ M.) Gubbio (the latter leading over the pass of Monte Calvo, p. 64; carriage 5-6 fr.). On *Monte Petrara*, in the vicinity, amid oak-plantations, stand the ruins of the temple of Jupiter Apenninus, whose worship was peculiar to the Umbrians.

The main road leads to the S.E. viâ *Costacciaro* and *Sigillo*. Costacciaro lies on the W. slope of *Monte Cucco* (5140 ft.), on the E. side of which is a stalactite cavern (4560 ft.), 660 yds. in length.

55 M. *Fossato di Vico*, a station on the Ancona and Rome line (p. 141).

Beyond Fano the train crosses the Metaurus (p. 130), then the *Cesano*, beyond (105 M.) *Mondolfo-Marotta*.

112 M. **Senigallia** or *Sinigaglia* (*Albergo Roma*, near the harbour, R. from 2 fr., good; *Trattoria del Giardino*, near the Municipio), the ancient *Sena Gallica*, with 5556 inhab., chiefly occupied in fishing, lies at the mouth of the *Misa*. The town was destroyed by Pompey (in 82 B.C.) during the civil war between Marius and Sulla. It was an episcopal see as early as the 4th cent., but was afterwards frequently devastated by fire and sword, so that it now presents quite a modern appearance. The house in which Pope Pius IX. (p. xxxix) was born is shown; it contains a few memorials. In summer Senigallia is a favourite sea-bathing place. — The monastery-church of *Santa Maria delle Grazie* (1491; 2 M. to the S.W.) contains in the choir a picture by Perugino (Madonna with six saints), and over the 3rd altar on the right a small Madonna by Piero della Francesca.

From Senigallia viâ *Mondavio* to *Fossombrone* and thence to the *Furlo Pass*, see above.

119½ M. *Montemarciano*. Pleasant view of the promontory of Ancona. The train crosses the *Esino*. At (122 M.) *Falconara*

A
B
C
D
1
2
3
4
5
6
MARE A D
PORTO
Forte Marana
M.
Guasco
Arsenale
Duomo
Bagni Pen.le
Arco Clementino
Arco Traiano
Capitaneria del Porto
Via del Mare
Via Aurelio Saffi
Via del Molo
Via del Lazzaretto V.
Museo Pellegr.
S. Palazzina
Faro Radiotelegr.
Forte
Pal. d. Com.
Miseric.
S. Gesù
Via del Faro
S. Franc. d'Scala
Pass. Franc.
Via Scossa Corrad.
Dogana
S. M. d. Piazza
Loggia d. Merc.
Via Farina
Pa V. S. Pietro
Bastione S. Pietro
Pa d. Plebiscito
Teatro d. Muse
Pa Clemente XII
S. Domenico
Pa Umberto I
Banca d'Italia
Pinac.
Font.
Pal. Giust.
Corso Giuseppe Mazzini
Corso Vittorio Emanuele
S. Agost.
Via Cavour
Piazza Roma
Via Ciamarra
Via Stamira
Via Palestro
Posta
Via Torroni
Via Montebello
S. Franc. ad alto
Scogliera frangiflutti
Via Settembre
Banchina
Via Enrico Cialdini
Via Astagno
Via Francesco Podesti
Via Torroni
Porta Pia
P. del Forte
Porta Trincerato
Raffineria zuccheri
Cittadella
Polveriera
Canale del Lazzaretto
Via Mazzoleni
Via Terenzio Mamiani
V. Vasari
Campo Trincerato
V. S. Giovanni Decoll.
M.te Astagno
Osp.
Orfanotrofio femm.
Via Venti Sett.
Campo boario
Recanati
alconara

Geograph. Anstalt v. Wagner & Debes, Leipzig

Marittima (Rail. Restaurant; Alb. Moderno, R. 1½-2 fr.) passengers for the line to Rome change carriages (see R. 15). The town (325 ft.) lies on the hill to the right.

127 M. *Ancona.*

14. Ancona and its Environs. Osimo. Loreto.

Hotels (none of the first class; comp. p. xviii). Roma e Pace (Pl. d; D, 4), Via Giacomo Le pardi 3, with restaurant, R. from 2 fr., omn. 1 fr.; Vittoria (Pl. b; C, 3), Corso Vittorio Emanuele, R. 3-5, B. 1½, déj. 3½, D. 5, pens. 8-15 fr. — Milano (Pl. c; C, 4), Via Venti-Nove Settembre; Alb. della Ferrovia, near the station, mediocre.

Cafés. *Antonelli*, at the corner of the Via Marsala and Via Stamura (Pl. D, 4); *Stoppani & Leva*, in the Corso Vitt. Emanuele, at the corner of the Piazza Roma (Pl. D, 4); *Dorico*, Piazza del Teatro (Pl. C, 3). — Beer. *Gambrinus Halle*, Corso Vitt. Emanuele 29. — Trattorie in the above-mentioned hotels; also, *Picchio*, Piazza Roma.

Post Office (Pl. D, 4), Piazza Roma (Pl. D, 4). — **Telegraph Office** (open all night), same place (first floor, to the left). — **Theatre,** Piazza del Teatro (Pl. C, 3).

Cabs. One-horse cab from station to town, incl. luggage, 1, at night 1½ fr.; two-horse 1½ or 2 fr. For 1 hr., 1½ or 2 fr.; each ½ hr. more, 60 or 80 c. — Beyond the town, 2 fr. 50 or 3 fr. 60 c. for 1 hr.; each ½ hr. more, 1 fr. 15 or 1 fr. 70 c. — **Tramway** from the station through the Strada Nazionale to the Piazza del Teatro (Pl. C, 3; 15 c.), and thence viâ the Piazza Cavour to the Pian San Lazzaro (15 c., 10 c.).

Steamboats of the *Navigazione Generale Italiana* once a fortnight, on the way from Venice to Bari, Brindisi, Alexandria, and Port Said; once a week for Brindisi, Corfu, Patras, the Piræus, and Constantinople; and vice versâ. — Steamboats of the *Società di Navigazione Puglia* once a week on the way from Venice to Bari, Brindisi, and Albania, and also on the way from Trieste to Dalmatia; and vice versa. The boats of the *Società Ungaro-Croata* ply direct to Fiume twice or thrice a week.

Sea-Baths, near the station (Pl. A, 6). *Warm Baths*, Piazza Stamura (Pl. E, 4).

British Vice-Consul, *Edward A. Kane.* — Lloyd's Agent, *Umberto Servadio.*

Ancona, the capital of a province, with 33,337 inhab., of whom upwards of 6000 are Jews, and possessing an excellent harbour, is beautifully situated between the promontories of *Monte Astagno* (Pl. C, 6) and *Monte Guasco* (Pl. C, 1). The duties and harbour dues produce an annual revenue of over 18,000,000 fr. Coals and raw sugar are the chief imports, asphalt is the chief export. The province contains sulphur-mines, silk-factories, paper-mills, and vineyards.

Ancona was founded about 400 B.C. by Doric Greeks from Syracuse, and thence named *Dorica Ancon* (*i. e.* 'elbow', from the shape of the promontory). It was afterwards a Roman colony, and the harbour (see below) was enlarged by Trajan. Ancona belonged to the Pentapolis Maritima (p. 124). After the beginning of the Christian era it repeatedly recovered from the ravages of the Goths and others, and in 1532 was made over by Gonzaga to Pope Clement VII., who built a fort and garrisoned it. Ancona is also frequently mentioned as a fortress of strategic

importance in modern history. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again, and in 1815 it was ceded to the pope, to whom it belonged till 1860.

The Harbour, an oval basin of about 990 by 880 yds. in diameter, is considered one of the best in Italy. The handsome quay, called the *Banchina*, was completed in 1880. The N. pier is of ancient Roman origin. At the beginning of it rises the well preserved marble ***Triumphal Arch** (Pl. B, 1), erected A. D. 115 by the Roman senate and people in honour of Trajan on the completion of the new quays, as the inscription records. Its original bronze enrichments have long since disappeared. The new pier constructed by Pope Clement XII., a continuation of the old, also boasts of a *Triumphal Arch* (Pl. B, 1), designed by *Vanvitelli*, but far inferior to the other. At the S. angle of the harbour is the old Lazzaretto, built in 1773 within a pentagonal bastion, now a sugar-refinery (Pl. B, 5). The harbour is defended by several forts.

The ***Cathedral of San Ciriaco** (Pl. C, 1), dedicated to the first bishop of Ancona, stands on the *Monte Guasco*, an excellent point of view, which protects the harbour on the N.E. The church (consecrated in 1128 and completed in 1189) occupies the site of a temple of Venus mentioned by Catullus and Juvenal, and contains ten of its columns. It is built in a mixed Byzantine and Romanesque style, in the form of a Greek cross, each of the arms being flanked with aisles. The dodecagonal dome over the crossing is one of the oldest in Italy. The façade (13th cent.), ascribed to *Margheritone d'Arezzo*, has a beautiful Gothic portico, the front columns of which are borne by red lions.

Interior (closed 12-4.30 p.m.). In the Left Aisle, in front, is a tomb of 1530, and near it that of B. Girolamo Gianelli, by *Giov. Dalmata* (1509). In the Right Transept the semi-Byzantine capitals have been preserved; the railing of the steps to the choir dates from the 12th cent. — In the Crypt, to the right, sculptures of the 13th cent.; relief of Christ between an ox and a lion (the symbols of the evangelists SS. Luke and Mark), by *Philippus;* beneath, Head of Christ and St. George; tomb of the Franciscan B. Gabriel Ferretti (1456); in the corner, three statuettes (12th cent.); then, poor terracotta figures of SS. Cyriacus, Marcellinus, and Liberius; interesting 12th cent. reliefs, probably from the ancient choir of the left transept; *Sarcophagus of Fl(avius) Gorgonius*, Prætor of Ancona, with reliefs (in front, Christ and the apostles with Gorgonius and his wife at the Saviour's feet; on the lid, to the left, Adoration of the Magi; to the right, Moses, Goliath, David, Baptism of Christ; on the left end, Moses, Abraham's Offering; on the right end, Magi before Herod, etc.; 4th cent.); farther on, Roman head; statue of St. Primianus; relief of Christ (12th cent.); sarcophagus of SS. Cyriacus and Liberius. — The Crypt of the left transept (restored) contains the tombs of SS. Cyriacus Marcellinus, and Liberius, in the baroque style (fee 30-40 c.).

Pope Pius II. Piccolomini, while vainly endeavouring to organise a crusade against the Turks, died in the *Episcopal Palace*, adjoining the cathedral, in 1464. The palace commands a splendid view of the sea. — Within a house at the foot of the hill are scanty remains of a Roman *Amphitheatre.*

In the Via del Duomo, to the S., is the Museo Nazionale Archeologico (open 10-3, Sun. 1-4).

On the groundfloor are stone monuments (Greek and Roman tombstones; Roman portrait-head from the time of Trajan; toga-statues; capitals), objects found in Roman tombs, and mediæval sculptures. On the upper floor is a well-arranged collection of pre-Roman antiquities found in the necropoles of the environs (neolithic, iron age, period of the Greek colonisation), including an Ionian cauldron on a tripod.

The Palazzo del Comune (Pl. C, 2), built in the 13th cent. by *Margheritone d'Arezzo*, was restored (after 1493) from the plans of *Francesco di Giorgio*, and partly modernized in 1647. The reliefs of Adam and Eve on the façade and the lower part of the rear date from the original building. On the staircase in the interior is a statue of the law-giver Marco de' Rossi (14th cent.).

The Strada delle Scuole descends from the Palazzo del Comune. On the left is the church of *San Francesco* (Pl. D, 2; now a hospital), resting on a massive substructure with a rich Gothic portal, by Giorgio da Sebenico (1455-59). — The street next leads (r.) to the *Prefettura* (Pl. D, 3; 15-16th cent.), the fine court of which is flanked by Gothic arcades (with Renaissance capitals) and has a fine Renaissance archway. — We proceed through the court to the Piazza del Plebiscito (Pl. D, 3), reached by steep approaches, between which is a statue of Clement XII. by Cornacchini. — Farther up is the church of San Domenico (Pl. D, 3), which contains a Madonna and SS. Francis and Nicholas by *Titian* (in the 3rd chapel on the right), beautiful and imposing in its composition, though much injured (1520).

Adjoining the church on the right is the municipal Picture Gallery *(Civica Pinacoteca Podesti)*.

The Picture Gallery (on the upper floor) includes a few good works of the Venetian school (open free on Sun. & Thurs., 10-1; on other days on application to the custodian, 10-12; fee 50 c.). Room I. Paintings and cartoons by *Francesco Podesti*. — Room II. 1. *Carlo Crivelli*, Small Madonna; 8. *Titian*, Crucifixion (damaged); 9. *Pellegrino Tibaldi*, Baptism of Christ; 11. *Guercino*, Cleopatra; 13. *Lorenzo Lotto*, Assumption of the Virgin (1550; spoiled by restoration); 27. *Ciccarelli*, Relief of the Madonna; 30. *Guercino*, St. Pelagia; *37. *Lorenzo Lotto*, Madonna enthroned, with four saints.

The Via Bonda descending to the right from the Prefettura leads to the *Loggia dei Mercanti* (Exchange, Pl. C, 3), a late-Gothic edifice with a façade by Giorgio da Sebenico (1454-59). In the interior are paintings by Pellegrino Tibaldi and stucco-work by Varlè. — Adjoining, on the left, is the pretty *Palazzo Benincasa* (15th cent.). — Farther on to the right we reach the church of *Santa Maria della Piazza* (Pl. C, 3), with an elaborate façade (1210); the sculptures are by Philippus. Still farther on, on the same side, is the church of *Santa Maria della Misericordia* (Pl. C, 2), with an early-Renaissance portal and a pulpit (ambo) of the 7th century. — We return through the Strada della Loggia to the

Piazza del Teatro (Pl. C, 3), the centre of traffic, beyond which is *Sant' Agostino*, with a late-Gothic portal showing a Renaissance tendency, by Giorgio da Sebenico (begun in 1460).

From the Piazza del Teatro the Corso Vittorio Emanuele (Pl. C, D, E, 4) ascends towards the E., through the quarters of the town built since 1860. At the end is the Piazza Cavour (Pl. E, 4), with a marble statue of *Count Cavour* in the centre (1868). At the point where the Corso Giuseppe Mazzini passes the Piazza Roma is a tasteful fountain of the 16th century.

Excursions from Ancona.

The Province of Ancona, the ancient *Picenum*, is a remarkably fertile district, abounding in beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming short, but picturesque valleys. The towns are invariably situated on the heights. To the W. the view is bounded by the *Central Apennines*, usually covered with snow, which here attain their greatest elevation in several continuous ranges, from the *Monti Sibillini* (p. 93) to the *Gran Sasso d'Italia* (9560 ft.).

On the coast, 9 M. to the S.E. of Ancona, rises the **Monte Conero** or *Monte di Ancona* (1875 ft.), the *Promontorium Cunerum* of antiquity, with a (dissolved) Camaldulensian monastery, commanding a superb panorama. The hill, consisting of limestone, does not form part of the Apennines, in front of which it lies, and geologically considered is perhaps, like Monte Gargano, a remnant of the Dalmatian limestone plateau which is now submerged by the Adriatic. The pedestrian follows a tolerable road (see Pl. I, 4) over the coast-hills and after ca. 3 M. follows the old road straight on nearly as far as (7 M.) *Sirolo* (2676 inhab.), whence a path to the left ascends in $^3/_4$ hr. to the top (no rfmts.). A carriage (see p. 133) may be taken as far as the foot of the hill. An alternative route is to take the train to *Osimo* (see below) and thence proceed by diligence to Sirolo (6 M. in $1^3/_4$ hr., fare 50 c.).

The Ancona-Foggia Railway (to Loreto, 15 M., in 31-50 min.; fares 2 fr. 80, 1 fr. 95, 1 fr. 30 c., express 3 fr. 10, 2 fr. 15 c.; to Porto Civitanova, 27 M., in 1-$1^1/_2$ hr.) penetrates the heights enclosing Ancona by means of a tunnel. 4 M. *Varano.* To the left rises the finely formed Monte Conero (see above).

10 M. **Osimo.** The little country-town (900 ft.; Albergo Nuova Fenice, R. from 1 fr.), with 6404 inhab., lies on a hill 3 M. to the, W. of the station (omn. 75 c.). It represents the ancient *Auximum.* colonised by the Romans in 157 B.C., and mentioned by Cæsar The N. part of the *Town Wall* (2nd cent. B.C.) still exists. A walk round the town affords beautiful views. The *Palazzo Pubblico* in the Piazza contains inscriptions and statues in Roman dress, found on the site of the ancient forum in the 15th cent., but mutilated by the Milanese in 1487. Here are also a Madonna and

angels, by Lor. Lotto, and an altar-piece by Bart. Vivarini. The *Cathedral*, the portal of which is adorned with sculptures of the 13th cent., contains a fine bronze font (16th cent.).

Proceeding hence by railway, we perceive, to the right, *Castelfidardo*, where on 18th Sept., 1860, the papal troops under Lamoricière were totally defeated by the Italians under Cialdini.

15 M. **Loreto.** — **Hotels** (comp. p. xviii). Pace Gemelli, near the church, with electric light, R. 1½ fr.; Pellegrino, in the Piazza; Roma, R. 1½ fr.; Pens. Tommaso Ferri, in the Piazza, under the arcades, to the left, No. 77. — *Trattoria di Franc. Betti*, Via della Piazzetta 180. — 'Posto' in *Omnibus* or *Cab* to the town, 60 (back 40) c.; one-horse cab to Recanati (p. 139), 4½ M. to the S.W., 3-4 fr. bargain beforehand).

Those who walk from the station to the town leave the main street to the right, at the point where it is crossed (viaduct) by a street running towards the E. end of the church. — Loreto is infested by beggars and importunate (but useless) 'guides'.

Loreto (415 ft.), situated on a hill 1½ M. from the line, with admirable views of the sea and the Apennines, is a celebrated resort of pilgrims, which, however, has been somewhat cast into the shade by the popularity of Lourdes. It contains 1178 inhab. and consists of little more than a single long street, full of shops for the sale of picture post-cards, rosaries, medals, images, etc. An important festival takes place on Sept. 8th (Nativity of the Virgin).

According to the legend, the house of the Virgin at Nazareth became an object of profound veneration after the year 336, when the aged Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica fell to decay, and after the loss of Ptolemais (Acre) the *Casa Santa* was miraculously transplanted by the hands of angels in 1291 to Tersatto, near Fiume. Four years later, however, it was again removed by angels during the night, and deposited in a laurel-grove *(Lauretum)* near Recanati. A church was erected over it, and houses soon sprang up for the accommodation of the believers who flocked to the spot. In 1586 Pope Sixtus V. accorded to Loreto the privileges of a town.

Among the numerous pilgrims who have visited this spot may be mentioned Tasso, who thus alludes to it: —

'Ecco fra le tempeste, e i fieri venti
Di questo grande e spazioso mare,
O santa Stella, il tuo splendor m'ha scorto,
Ch' illustra e scalda pur l' umane menti.'

The large *Chiesa della Casa Santa, with nave and aisles of equal height and a transept with aisles, was begun on the site of an earlier church in 1468 for Pope Paul II. and was continued in 1479-86 by *Giuliano da Maiano* of Florence. The lofty dome supported by eight pillars above the crossing was completed in 1500 by *Giuliano da Sangallo*, the interior was altered after 1526 by *Antonio da Sangallo the Younger*, while the handsome travertine façade was erected in 1583-87 under Sixtus V., a colossal statue of whom (by *Tib. Vergelli* and *A. Calcagni*; ca. 1589) adorns the entrance flight of steps. Over the principal door is a life-size bronze statue of the Madonna and Child, by *Girolamo Lombardo*

(1580), whose sons and pupils executed the three fine bronze doors, under Pope Paul V., in 1605-21. The campanile, designed by *Vanvitelli*, is a lofty structure in a richly-decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons.

In the Interior, to the left of the entrance, is a beautiful font, cast in bronze by *Tiburzio Vergelli*, and adorned with bas-reliefs and figures of Faith, Hope, Charity, and Fortitude (1607). On the altars and in the chapels of the nave are mosaics representing St. Francis of Assisi, by *Domenichino*, the Archangel Michael, by *Guido Reni*, etc.

The Right Transept, the central chapel of which is adorned with modern frescoes, is flanked on each side by Sacristies, containing celebrated *Frescoes. In the sacristy to the right the Entry of Christ into Jerusalem, and the elaborate ceiling painted in imitation of architecture, with prophets and angels (1478), are by *Melozzo da Forlì* (p. 121). The frescoes (freely restored) in the Sagrestia della Cura (to the left) are by *Luca Signorelli* (p. 57) and *Bart. della Gatta:* the Apostles, Christ and the Doubting Thomas, Conversion of St. Paul, and (in the dome) Evangelists, church-fathers, and angels (ca. 1480); the marble fountain and the inlaid door are by *Ben. da Maiano*, the intarsia panelling by *Dom. da Assisi.*

The Choir Apse is richly painted from the designs of *Ludwig Seitz* (d. 1908). — In the Dome are fine frescoes by *Ces. Maccari* (1891-1908).

In the centre of the church, beneath the dome, rises the **Casa Santa** (or 'Holy House'), a simple stone building, 13½ ft. in height, 28 ft. in length, and 12½ ft. in width, surrounded by a lofty **Marble Screen*, designed by *Bramante* (1510), and executed by *Andrea Sansovino* (1513-29), *Girolamo Lombardo*, *Bandinelli*, *Tribolo*, *Raffaello da Montelupo*, *Guglielmo della Porta*, etc., with bronze doors by *Girolamo Lombardo*, who executed also the hanging lamp and the two candelabra. It is adorned with statues of prophets and sibyls, and (on the S. side) of David and Goliath, and with reliefs, among which are: on the W. side, Annunciation, by *Sansovino;* S., Nativity, by *Sansovino;* Adoration of the Magi, by *Raffaello da Montelupo* and *Girol. Lombardo;* E., Arrival of the Casa Santa at Loreto, by *Niccolò Tribolo;* above it, Death of the Virgin, by *Domenico Aimo;* N., Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli* and *Raffaello da Montelupo;* Nuptials of the Virgin, by the same masters.

In a niche of the interior is a small black image of the Virgin and Child, in cedar, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning.

In the N. Transept is the entrance to the *Treasury* (open free to the public, 9-11.30 and 2.30-3.30, in summer 4.30-5.30, at other times only with permesso), which contains valuable votive offerings and curiosities, the gifts of monarchs and persons of rank (chiefly of the 19th cent.). The ceiling-painting is by *Pomarancio.*

In the Piazza in front of the church are a beautiful *Fountain*, by the Brothers Jacometti of Recanati (1625), the *Jesuits' College*, and the unfinished Palazzo Apostolico, or Regio, begun in 1510 by *Bramante*, continued by *And. Sansovino* and *Ant. da Sangallo the Younger.* It contains a collection of works of art (fee ½-1 fr.).

Pictures: *Lor. Lotto*, Adoration of the Child, SS. Christopher, Rochus, and Sebastian, Christ and the adulteress, and four other works; *Vouet*, Last Supper; *Schidone*, St. Clara; *Guercino*, Descent from the Cross; *Ann. Caracci*, Nativity.— Tapestries, after *Raphael's* cartoons (see p. 390): Paul at Lystra, Healing the Lame, 'Feed my Sheep', Elymas the Sorcerer, Holy Family, Miraculous Draught of Fishes, St. Paul's Speech). — Majolica, chiefly from Urbino.

At (17½ M.) *Porto Recanati* (4628 inhab.) we alight for —

Recanati (*Albergo Pace*; 15,297 inhab.), loftily situated 7 M. to the W. (omn. in 1½ hr.; carr. from Loreto, see p. 137). It was a fortified and important place in the middle ages. The handsome *Municipio* contains two good works by Lor. Lotto (Madonna enthroned, 1508; Transfiguration, 1512), a bronze bust of Leopardi (see below) by G. Monteverde (1898), and a charter of municipal privileges accorded to the town by Emp. Frederick II. in 1229. The *Cathedral of San Flaviano*, with a Gothic porch, contains the monument of Gregory XII., of 1417. In the small church of *Santa Maria sopra Mercanti* is an Annunciation by Lor. Lotto. *San Domenico* (with a fresco of the Apotheosis of St. Vincent Ferrer by Lor. Lotto) and *Sant' Agostino* have Renaissance portals of 1481 and 1484, while the palace of *Card. Venier* has a loggia (towards the court) by Giuliano da Maiano (1477-79). The palace of the *Leopardi* contains the collections of the scholar and poet *Count Giacomo Leopardi* (1798-1837), to whom a marble statue has been erected in front of the Municipio. A walk round the town discloses charming views of the Apennines and the sea.

A diligence runs from Recanati to *Macerata* (see below) in 2½ hrs. (back 3 hrs.; fare 1 fr.), passing the interesting ruins (amphitheatre and bridge) of *Helvia Ricina* (see below), situated on the left bank of the Potenza.

The train crosses the *Potenza*. 23 M. *Potenza Picena* (4818 inhab.), named after a vanished Roman colony.

27 M. *Porto Civitanova*, at the mouth of the *Chienti;* the town of Civitanova (508 ft.; 2905 inhab.) lies 3 M. inland. — Thence to Pescara, Foggia, etc., see *Baedeker's Southern Italy.*

From Porto Civitanova to Fabriano, 59½ M., railway in 3½-5¼ hrs. (fares 11 fr. 15, 7 fr. 80, 5 fr. 5 c.). — The line at first ascends the fertile valley of the *Chienti*. 5 M. *Montecosaro;* 8 M. *Morrovalle-Monte San Giusto:* 13½ M. *Pausula*, a town on the height (836 ft.) 3½ M. to the S., with 2300 inhabitants.

17½ M. **Macerata** (1020 ft.; *Alb. Centrale*, Piazza Ricci, R. 2 fr., clean; *Europa* or *Nuovo Centrale*, Piazza Vitt. Eman. Secondo, R. 1½-2 fr.; *Trattoria del Fanfulla*, Piazza Ricci, well spoken of), a flourishing town with 6176 inhab. and a legal seminary (370 students), capital of the province of Macerata, is picturesquely situated on the heights between the valleys of the *Chienti* and *Potenza*. Like Recanati, Macerata sprang up after the destruction of Helvia Ricina (see above). From the rail. station (857 ft.) we follow (left) the Viale Umberto Primo and the Via delle Mura (views) to (½ M.) the large *Convitto Nazionale*. Hence the Via del Convitto leads to the right to the town and ascends to the church of *San Giovanni*, with an Assumption of the Virgin, by *Lanfranco*. Adjacent is the *Biblioteca Comunale*, containing a small Pinacoteca (open on week-days, 9-2), the chief treasures of which are SS. Julian and Anthony of Padua by *Gentile da Fabriano* (?; No. 35), a Madonna by *Carlo Crivelli* (1470; No. 36), a Madonna with SS. Julian and Anthony by *Allegretto Nuzi da Fabriano* (1369; No. 39), and a Penitent by *Lanfranco* (No. 55). It contains also a few antiquities and coins. Proceeding hence in a straight direction past the *Post Office*, we reach the Piazza Vittorio Emanuele Secondo, with the *Palazzo Municipale* (in the court, ancient toga-statues and inscriptions) and the *Prefettura*, a Renaissance palace of the Gonzagas, with Gothic survivals. We then descend, passing the *Cathedral*

and the small church of *Santa Maria del Porto* (late-Romanesque brick façade), to the *Porta Mercato*, built by Pius II. A little to the E. is a large *Sferisterio*, or hall for ball-games, built in 1829. The Via Cairoli leads back to the station from the Porta Mercato. — Outside the town, $^3/_4$ M. to the E. of the station, is the church of *Santa Maria delle Vergini*, by Galasso da Carpi (1573).

22 M. *Urbisaglia* (460 ft.). The road to the little town of this name, which lies $5^1/_2$ M. to the S.W. (diligence), crosses the Chienti and the *Fiastra* and passes the villa of *Prince Bandini*, a secularized convent with a large garden and an interesting Romanesque church. Farther on the Monti Sibillini (p. 93) come into sight. The loftily situated **Urbisaglia** (*Alb. Brachetti*, R. 1-$1^1/_2$ fr.), to the W. of the road, occupies the Arx of the Roman *Urbs Salvia*, which spread over the whole slope as far as the Fiastra and was destroyed by Alaric. A ruined theatre and amphitheatre and traces of many other ancient buildings still remain. The antique wall also, which enclosed the whole space, may be traced; on the N.W. side of the present town it has been incorporated in the mediæval fortifications. — $24^1/_2$ M. *Pollenza*.

$28^1/_2$ M. **Tolentino** (735 ft.; *Alb. Corona*, near San Catervo, R. $1^1/_4$ fr., mediocre), the ancient *Tolentinum Picenum*, prettily situated on the Chienti, with 5111 inhab., was once strongly fortified. The rail. station is about $^1/_2$ M. from the town. To the left stands the cathedral of *San Caterco*, which contains the early-Christian sarcophagus of St. Catervus, and frescoes of the 15th century (School of Pinturicchio). A few hundred paces farther on is the *Museo Civico*, established in the Renaissance cloisters to the N.E. of San Niccolò. Among its contents are a toga-statue and the proceeds of the excavations carried on by Count Silveri-Gentiloni since 1880 in the Picene necropolis surrounding the town (8-4th cent. B.C.; key kept at the Pal. Gentiloni, nearly opposite). Adjacent is the church of *San Niccolò*, which possesses a fine portal by *Giovanni Rosso* (1435), presented to his native town by Niccolò Mauruzzi, the celebrated condottiere. In the chapel to the N. of the high-altar are the remains of St. Nicholas of Tolentino (d. 1309) and two paintings of the late-Venetian school (16th cent.). An adjoining room contains a wooden statue and the Renaissance tomb of St. Nicholas and frescoes from the life of the saint by *Lorenzo* and *Jacopo da San Severino (Giottino?)*. The adjoining cloisters date from the 13th century. In the adjacent *Piazza* is the church of *San Francesco* (13th cent.), with a fresco of 1470, representing the Madonna and Sant' Amicone di Rambone healing the infirm. A walk round the outside of the town-walls is recommended. — The church at *Belforte sul Chienti*, 5 M. to the S.W., contains a large altar-piece by Giov. Boccati of Camerino (1468).

The railway now quits the Chienti and enters the valley of the *Potenza*. — 35 M. **San Severino Marche** (781 ft; *Alb. Tacchi*, R. 1 fr.), a town with 3227 inhab., arose from the ruins of the ancient *Septempeda*. The lower town *(Borgo)* contains the *New Cathedral*, in the sacristy of which is a fine Madonna, with donor, by Pinturicchio (1489). The church of *San Lorenzo* stands on the site of an ancient temple. The *Town Hall* contains paintings by Niccolò da Foligno (altar-piece of 1468) and others, besides inscriptions and antiquities (fee 25 c.). The *Old Cathedral* (San Severino) is in the upper town (*Castello;* 1125 ft.), and is adorned with frescoes by Dietisalvi d'Angeluzzo. — 41 M. *Gagliole*.

From (42 M.) *Castelraimondo* (Alb. della Stazione, R. from 1 fr.) an electric branch-railway runs to the S. to Camerino (7 M. in 50 min; fares 1 fr. 15, 65 c.). — **Camerino** (2148 ft.; *Alb. del Leone*, R. 1 fr.), with 5218 inhab., is the ancient *Camerinum*, once the capital of the Umbrian Camertes, who during the Samnite wars allied themselves with Rome against the Etruscans. It is the seat of an archbishopric (founded as a bishopric in 252) and of a university (356 students), founded in 1727. The cathedral of *San Sovino* occupies the site of a temple of Jupiter; in front of it is a bronze statue of Pope Sixtus V., of 1587. The little

Museo Civico is established in the church of the Annunziata, completed in 1509. The painter *Carlo Maratta* (1625-1713) was born at Camerino.

47 M. **Matelica** (1168 ft.; *Alb. Aquila d'Oro*), a town with 2713 inhab., possessing pictures by Palmezzano (1501) and Eusebio di San Giorgio (1512) in the church of *San Francesco dei Zoccolanti*, and other paintings in the *Palazzo Piersanti*. — 51½ M. *Cerreto d'Esi*; 54 M. *Albacina* see below; change carriages for Jesi and Ancona). — 59½ M. *Fabriano*, see below.

15. From Ancona to Foligno *(Orte, Rome).*

80 M. Railway in 3¾-5¼ hrs. (fares 15 fr., 10 fr. 50, 6 fr. 75 c.; express 16 fr. 50, 11 fr. 55, 7 fr. 50 c.). To Rome (183 M.) in 8-11¼ hrs. (fares by ordinary train 33 fr. 5, 23 fr., 14 fr. 85 c.). Best views to the left.

To (5 M.) *Falconara Marittima*, see p. 133. — Here the train diverges to the S.W. into the valley of the *Esino* (Lat. *Aesis*), which it crosses at (10½ M.) *Chiaravalle.*

17½ M. **Jesi** (235 ft.; *Alb. Sant' Antonio*, Corso Vitt. Emanuele, R. 1½ fr., very fair), a town with 23,825 inhab., was the ancient *Aesis*. The picturesque town-walls, dating from the middle ages, are in good preservation. The *Cathedral* is dedicated to the martyr St. Septimius, the first bishop of Jesi (308). The *Palazzo Pubblico* (1487-1503) bears the town-arms within an elaborate Renaissance border. The interior and the library contain works by Lorenzo Lotto. Jesi was the birthplace of the Emp. Frederick II. (1194-1250) and of Giov. Batt. Pergolese (b. 1710; d. 1736 at Pozzuoli), the composer.

The valley contracts, and the train crosses the river twice. 26 M. *Castelplanio*. The village of *Maiolati* (1340 ft.), 3 M. to the E., was the birthplace of Gasparo Spontini (1774-1851), the composer. — Beyond (30½ M.) *Serra San Quirico* the line threads a long tunnel. — 39½ M. *Albacina*; to Porto Civitanova, see p. 139.

44½ M. **Fabriano** (1066 ft.; *Alb. Campana*, Piazza Garibaldi, R. 1½-1¾ fr.), an episcopal see with 9586 inhab., noted since the 14th cent. for its paper-manufactories, lies in a depression between two heights, near the sites of the ancient *Tuficum* and *Attidium*. The *Town Hall* contains ancient inscriptions and a small collection of pictures. The churches of *San Niccolò*, *San Benedetto*, and *Santa Lucia*, and the private houses *Casa Morichi* and *Casa Fornari*, contain pictures of the local school (see p. 68).

About 5½ M. to the N. of Fabriano, in the parish of *Genga*, lies the village of *Rosenga*, below which a cart-road descends the valley of the *Sentino* to the E. to the (½ hr.) *Stalactite Cavern of Frasassi*. At the entrance of the cavern, which is ¼ M. long, stands a chapel erected by Leo XII. — From Fabriano to *Urbino*, see R. 16; to *Porta Civitanova*, see pp. 141-139.

Beyond Fabriano the train skirts the brook *Giano*, and penetrates the central Apennine chain by a tunnel 1¼ M. long.

At (54½ M.) **Fossato di Vico** (to Arezzo and Fossato, R. 8) we enter the plain of the *Chiaggio*. To the left on the hill, *Palaz-*

zolo; to the right, *San Pellegrino;* farther on, to the left, *Palazzo* and *San Facondino.*

58 M. **Gualdo Tadino** (1510 ft.), a small town (Alb. Ancona) with 4440 inhab., lies about 1 M. to the E. of the railway-station (1755 ft.; cab 40 c.), near the insignificant ruins of the ancient *Tadinae.* In 552 Narses defeated and slew the Ostrogothic king Totila here. In the *Palazzo Comunale* are pictures by native artists, with a Pietà by Niccolò da Foligno (1471). The *Cathedral* has a fine rose-window.

We gradually descend to (68 M.) **Nocera Umbra** (1300 ft.), an episcopal town (5685 inhab.), on the site of the ancient *Nuceria,* a city of the Umbri ($2^1/_2$ M. from the station; omn.). The *Cathedral* and the church of the *Madernina* contain a few fair paintings. Some excellent frescoes of 1434 may be seen on the organ-screen of *San Francesco.* The *Orfanotrófio (Vescovado Antico)* contains portraits of the bishops of Nocera from the 1st cent. of our era (!), painted in 1659.

On the W. slope of the *Monte Pennino* (5150 ft.), $2^1/_2$ M. to the S.E. of the town, is a prettily situated and much frequented *Bath Hotel* (1900 ft.; pens. $6^1/_2$-9 fr.; omn. at the station; open June-Sept.), beside two thermal mineral springs known since 1510.

The train enters the narrow *Val Topina,* crosses the river several times, traverses a tunnel, and descends by *Ponte Centesimo* to —

80 M. *Foligno.* Thence to *Rome,* see pp. 85-96 and 106-9.

16. From Fabriano to Urbino.

50 M. Railway in $3^1/_2$ hrs. (fares 9 fr. 30, 6 fr. 50, 4 fr. 20 c.; two trains daily; no express).

Fabriano, see p. 141. — $2^1/_2$ M. *Melano-Marischio* (1150 ft.); 8 M. *San Donato Marche* (1100 ft.). — $10^1/_2$ M. *Sassoferrato-Arcevia* (1020 ft.). **Sassoferrato** (1266 ft.; *Albergo Gius. Fata,* R. 1 fr.), situated on the *Scatino,* with 3142 inhab., possesses interesting churches and pictures. *Giambattista Salvi,* surnamed *Sassoferrato,* was born here in 1605, and died at Rome in 1685. *San Pietro,* in the upper town, contains a Madonna by him.

In the vicinity are the ruins of the ancient *Sentinum,* wherse, in 295 B.C., the great decisive battle took place between the Romano and the allied Samnites, Gauls, Umbrians, and Etruscans, in which the consul Decius heroically sacrificed himself. The Roman supremacy over the whole of Italy was thus established. — About 8 M. to the N.E. of Sassoferrato (diligence in 2 hrs., back $1^1/_2$ hr.), on the road to Senigallia (p. 132), lies the little town of **Arcevia** (1755 ft.), with 2150 inhabitants. The church of *San Medardo* contains a large altar-piece by Luca Signorelli (1507; restored in 1890), a fine Baptism of Christ and a Madonna with saints (1520), by the same master, and a terracotta altar by Giovanni della Robbia (1513).

13 M. *Monterosso Marche* (1263 ft.); $17^1/_2$ M. *Bellisio Solfare,* with sulphur-mines; 20 M. *Pergola* (955 ft.); 23 M. *Canneto Marche* (1102 ft.). — 26 M. *Frontone* (1345 ft.), on a hill to the right.

A rough road leads from Frontone to the S.E. to (4 M.) *Serra Sant' Abbondio*, and then ascends to the S.W., through the wooded gorge of the *Cesana*, to ($7^1/_2$ M.) the Camaldulensian convent of *Avellana*, where tradition pavers that Dante found refuge after the death of Henry VII. We may spend the night here, and next day ascend (6 hrs.; guide 2-3 fr.) the **Monte Catria** (5583 ft.), which is surmounted by a cross 60 ft. high, and commands an extensive *Panorama.

$29^1/_2$ M. *Acquaviva Marche* (1160 ft.). — 32 M. **Cagli** (830 ft.; *Alb. Roma*), a town with 4628 inhab., on the site of the ancient *Cales* or *Calle*. The church of *San Domenico* contains a fresco (Madonna with saints) by Giovanni Santi (p. 144), one of his most important works; a Pietà with SS. Jerome and Bonaventura is also by him. *San Francesco* and *Sant' Angelo Minore* also contain pictures. The *Torrione della Rocca* is a massive round keep of the 15th century. At the foot of the hill the Via Flaminia crosses a stream by means of the *Ponte Manlio*, an ancient bridge constructed of huge blocks of rock. From Cagli to Scheggia, see p. 132.

The train descends the valley of the *Burano*, which is followed, as far as ($35^1/_2$ M.) *Acqualagna* (670 ft.), at the influx of the Candigliano, also by the road over the Furlo Pass (see p. 132). — 38 M. *Pole-Piobbico* (793 ft.).

$42^1/_2$ M. *Urbania* (780 ft.); the town, formerly named *Castel Durante* and famous for its majolica, lies 4 M. to the N.W. (diligence in 1 hr.). Adjacent is the secularized convent of *Montefiorentino*, with two marble monuments by Francesco di Simone (erected after 1484) and a Madonna by Giov. Santi (1484).

We continue to follow the valley of the Metaurus to (46 M.) *Fermignano* (994 ft.). — 50 M. *Urbino* (1000 ft.).

Urbino. — The *Railway Station* is $1^1/_4$ M. from the town (picturesque road); omn. 60 c., luggage 15 c.; one-horse carr. $1^1/_4$, two-horse 2 fr. — Albergo d'Italia (Pl. a; C, 3), Corso Garibaldi, R. 2 fr, good.

Urbino (1480 ft.), the ancient *Urvinum Metaurense*, the birthplace of *Raphael Santi* (b. 1483; d. at Rome, 1520), lies on an abrupt hill, surrounded by barren mountains. The town, with narrow, crooked streets and 6889 inhab., is the seat of a university (267 students) and of an archbishop, and merits a visit for the sake of its monuments and associations.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under *Federigo di Montefeltro* (1444-82) and his son *Guidobaldo* (1482-1508) attained to such prosperity as entirely to eclipse the neighbouring courts of the Malatesta at Rimini and the Sforza at Pesaro. Federigo di Montefeltro, who distinguished himself as a condottiere in the feuds of the 15th cent., married his daughter in 1474 to Giovanni della Rovere, a nephew of Sixtus IV., and was in consequence created Duke of Urbino. His court was regarded as a model among the princely courts of that period. It was visited for shorter or longer periods by numerous scholars and artists, amongst whom the prince was pre-eminent for learning. His son, Guidobaldo, in spite of ill health and

other misfortunes, zealously followed his example, with the able assistance of his beautiful and accomplished wife *Elizabeta Gonzaga.* A famous description of the court of Urbino under Guidobaldo, depicting it as the most refined social school of the day, is given by *Count Baldassar Castiglione* in his 'Cortigiano', the ideal of a courtier. In 1497 Guidobaldo was expelled by *Cesare Borgia*, the son of Alexander VI., after whose death, however, he returned to Urbino in 1503. He died in 1508 and bequeathed his dominions to his nephew *Francesco Maria della Rovere*, the favourite of Pope Julius II. In 1626 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless Duke *Francesco Maria II.* to abdicate.

Amongst the most distinguished Artists employed at the court of Urbino, during the zenith of its splendour under Federigo and Guidobaldo, were *Paolo Uccello*, *Piero della Francesca*, and *Melozzo da Forlì.* Even foreign painters, like *Justus van Ghent* (see p. 145), were attracted to the court. The peculiar bond of union which existed here between the interests of science and art is chiefly exhibited in the library pictures or ideal portraits of scholars painted by Melozzo da Forlì and others, which, however, have been removed from Urbino together with the library. *Timoteo Viti*, or *della Vite*, of Ferrara (1467-1523), the best pupil of Francesco Francia, spent the greater part of his life in Urbino; he was the first painter who exercised an influence on Raphael, but at a later period he himself became subject to that great master's magic spell. — The master, however, in whom we are now specially interested is *Giovanni Santi* of Urbino (ca. 1450-94), the father of Raphael, whose frescoes at Cagli (p. 143) and Fano (p. 131) show a keen sense of the graceful. As Giovanni died when Raphael was in his 11th year, his son can hardly have had the benefit of his instruction. After his father's death Raphael remained in Urbino till 1500, but under what tuition is unknown. *Bramante* (1444-1514), who was born near Urbino, seems to have worked as a pupil and assistant of *Luciano da Laurana* (see below). Another native of Urbino was *Federigo Baroccio* (1528-1612), some of whose works are able, while others display the customary affectation of the post-Raphaelite period. — During the Renaissance period Urbino was one of the chief centres of the majolica manufacture (comp. p. 64) owing to the excellent potters' clay found in the neighbourhood.

In the centre of the town is the Piazza Otto Settembre (Pl. C, 2), or market-place, where the Corso Garibaldi ends. — The Via Puccinotti ascends hence to the S.E. to the narrow Piazza Duca Federigo (Pl. C, 3), with the cathedral and the ducal palace. The fine *Raphael Monument* here is by Luigi Belli (1897); the bronze statue of the painter stands on a marble pedestal, adorned with reliefs from his life, while below are bronze figures of the Renaissance and the Genius of Art and marble groups of putti.

The new **Cathedral** (Pl. C, 3), erected in 1801 on the ruins of its predecessor, contains some interesting pictures.

To the right of the entrance, St. Peter, a copy of the statue in St. Peter's at Rome(p. 366). In the 2nd chapel to the right: St. Sebastian by *Federigo Baroccio;* to the left of the high-altar, Last Supper, also by *Fed. Baroccio.* In the sacristy, next the right transept: SS. Martin and Thomas à Becket, with a portrait of Duke Guidobaldo, the masterpiece of *Timoteo Viti* (1504); *Scourging of Christ by *Piero della Francesca*, elaborately executed in the miniature style (usually covered). — The Crypt (entered from the right corner of the small piazza between the cathedral and the palace) possesses a Pietà in marble by *Giov. da Bologna.*

The ***Ducal Palace** (*Palazzo Ducale;* Pl. C, 3), erected by *Luciano da Laurana* of Dalmatia after 1465 by order of Federigo

ograph. Anstalt von

Wagner & Debes, Leip

di Montefeltro, is now used as a 'Residenza Governativa' and as an 'Istituto di Belle Arti', and contains the archives. Its construction marks the final transition to the style of the developed Renaissance. The requirement of strength, coupled with the unevenness of the ground, has given rise to the irregularity of the building, but at the same time has enhanced its picturesqueness. The palace was much admired by the contemporaries of the founder, and Lorenzo dé' Medici commissioned Baccio Pontelli to make drawings of it. According to modern standards, however, its dimensions are not grand, and even the court (completed in 1480), the entrance to which is opposite the cathedral, is pleasing rather than imposing. In the latter, to the right, are mediæval tombstones and a relief (Pietà) of the 14th century. The staircase to the upper rooms is on the left, with a statue of Duke Federigo by *Girol. Campagna* (1606). The ornamentation of the doors, windows, and chimney-pieces here and in the apartments is by *Domenico Rosselli*, *Ambrogio da Milano*, and other artists. The corridors and rooms contain a collection of antique inscriptions, early-Christian, mediæval, and Renaissance sculptures, and a picture-gallery. Adm. daily, 9-12 and 2-4 (in summer 2-6); fee 1 fr.

Sculptures. In the corridors are 72 reliefs with representations of engines of war (after *Francesco di Giorgio*), by *Ambrogio da Milano* (1474), which formerly decorated the outside of the palace. Room I (Sala degli Angeli). Five beautiful doors; frieze of dancing angels on the chimney-piece, by *Domenico Rosselli*. Room II. Four marble chimney-pieces. Room III. Two crucifixes of the 13th century. Room IV. Tapestry worked in Urbino by Flemish masters; stucco-reliefs by *Brandano;* fine marble chimney-piece. — We now return and enter the Chapel, in which is a plaster-cast of Raphael's skull. The studio of Duke Federigo should be visited for the sake of the intarsias, which formerly covered also the upper part of the walls, and the fine ceiling. From the balcony a beautiful view of the Apennines is obtained; still better from the N. tower, to which an interesting winding staircase ascends. In the colonnade on the upper floor and in the lower chapel are two reliefs by the so-called *Master of the Marble Madonnas* (15th cent.). — The celebrated library collected by Federigo has been removed to Rome (p. 410).

Picture Gallery. To the right: 38. *Baroccio*, Madonna, with saints; *39. *Titian*, Resurrection, painted like the Last Supper (see below) in 1542-44 for a processional banner; *Timoteo Viti*, 40. St. Rochus, 41. Tobias and the Angel, 25. St. Sebastian; 23. *Paolo Uccello*, Legend of the desecrated Host. Fine chimney-piece. — 41. *Tim. Viti*, St. Sebastian; 42. *Titian*, Last Supper (see above; damaged); 2. *Giovanni Santi*, Madonna with SS. John the Baptist, Sebastian, Jerome, and Francis, and the Buffi family (1489); 18. *Luciano da Laurana* (?), Architectural piece; *1. *Justus van Ghent*, Holy Communion, with numerous portraits, including Duke Federigo and Caterino Zeno, the Persian ambassador (to the right of the table; injured; 1474); 60. *Tim. Viti*, St. Apollonia; *Pupil of Andrea Verrocchio* (15th cent.), Bust of the youthful St. John.

Opposite the palace rises an Obelisk, facing which is the church of *San Domenico* (Pl. C, 3), with a portal by Maso di Bartolomeo (1449-54) and a terracotta relief of the Madonna, with four saints, by Luca della Robbia (1449). — A little to the S. is the *University* (Pl. C, 4), founded in 1671, with armorial bearings over the door,

In the Piazza Otto Settembre (p. 144) is the loggia of *San Francesco* (Pl. C, 2), a 14th cent. church, with a handsome campanile. The portal of the chapel to the right of the high-altar is by Costantino Trappola (15th cent.).

No. 278, on the left side of the Contrada Raffaello, is the house in which *Raphael* was born (Casa di Raffaello; Pl. B, C, 2). It now belongs to the 'Reale Accademia Raffaello'.

The rooms are adorned with engravings from Raphael's pictures. In one of the rooms is a fresco of the Madonna (removed from the court; entirely repainted), by *Giovanni Santi*, possibly representing Magia Ciarla, Raphael's mother (fee $^1/_2$ fr.).

A little to the N. E. lies the church of *Santo Spirito* (Pl. C, 1, 2), containing a Pietà and Descent of the Holy Ghost, two good paintings by *Luca Signorelli*, originally a church-banner (1494-95).

The church of *San Giuseppe* (Pl. B, 2, 3) contains a group of the Nativity by Fed. Brandano. The walls of the neighbouring *Oratorio di San Giovanni* (Pl. B, 3) are covered with Scenes from the history of the Virgin and John the Baptist and a large Crucifixion, by Lorenzo and Jacopo da San Severino (1416; restored). The ancient timber roof should be noticed. — In the church of *San Sebastiano* (Pl. D, 3), is a picture of St. Sebastian, by Giov. Santi.

The bastion of *Pian del Monte* (Pl. B, 1), at the end of the Contrada Raffaello, commands an extensive view. Passing through the adjacent gateway, we walk round the base of the *Fortezza* (Pl. B, 2; now a prison and not accessible) until we find ourselves (in 6 min.) opposite the Ducal Palace. In front is the barren chain of the Apennines, in which the abrupt Sassi di San Simone are conspicuous. The peak of San Marino (p. 126) appears to the N. W.

About 1 M. to the E. of Urbino (see inset map on the Plan) are situated the conspicuous old monastery and church of *San Bernardino dei Zoccolanti* (ca. 1470) with the new cemetery of Urbino. This spot commands a fine view of the town. The church is a slender edifice perhaps designed by Luciano da Laurana and attributed by some to Bramante; it contains the tombs of the Dukes Federigo and Guidobaldo, with their busts.

From Urbino to Fossombrone (p. 131), viâ *Calmazzo*, $11^1/_4$ M., diligence daily in $2^1/_2$ (returning in $3^1/_2$) hrs., fare 2 fr. 10 c.; carriage 10 fr. The 'Corriere del Furlo' (p. 131) passes through Fossombrone about 10.15 a.m. and on its way to Fano about 2 p.m. Travellers bound for Fano should visit the (50 min.) Furlo Pass from Calmazzo.

From Urbino to *Pesaro*, see p. 130. — A pleasant drive (8-9 hrs.; 40-50 fr.; provisions should be taken) may be taken from Urbino to *Gubbio* (p. 64), viâ Calmazzo (p. 132), the Furlo Pass (p. 132), Cagli (p. 143), Cantiano (p. 132), and Scheggia (p. 132).

II. ROME.

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Preliminary Information.

a. Hotels. Pensions. Private Apartments.

Arrival. At the *Stazione Termini*, or chief railway-station (Plan I, II, 27; p. 189; Restaurant, déj. 2-2½, D. 3½-5 fr., incl. wine), hotel-omnibuses are in waiting, for the use of which a charge of ¾-1½ fr. is made in the bill. *Cab* to the town (day or night): for 1-2 pers., 1 fr.; closed cab 1 fr. 20 & 1 fr. 40 c., each addit. pers. 25 c.; small box 25 c., trunk 50 c. (comp. tariff in the Appx.). *Porter (facchino)* 25-60 c. — The station at *Trastevere* (Pl. III, 11; p. 419) is of little importance to tourists, except as the terminus of the line from Viterbo (R. 11; tramway from the chief rail. station, see Appendix, p. 1, No. 3). Another convenient station for visitors to Viterbo is the *Stazione San Pietro* (Pl. II, 5; p. 118), ½ M. from the Piazza di San Pietro, outside the former Porta Cavallegeri. — Police Office *(Questura):* Via Santi Apostoli 17 (Pl. II, 18). — Railway enquiry and ticket offices, see p. 156.

Hotels (comp. p. xviii).† — The first-class hotels are large and comfortable establishments, with lifts, baths, central heating (in many cases), etc., and are lighted by electricity. Prices are usually raised at Easter-time (April and May). **Grand Hôtel* (Pl. *GH;* I, 24, 27), Piazza delle Terme, a large establishment belonging to a company and under Swiss management, with a superior restaurant (p. 154), 250 R. (80 with baths) at 10-20, B. 2, L. 5, D. 8, pens. (15th May to end of Jan. only) from 23½ fr.; **Grand-Hôtel du Quirinal* (Pl. *Q;* I, II, 27), Via Nazionale 7-9, under Swiss management, with a superior restaurant (p. 154) and a small garden, 300 R. at 6-10, B. 2, L. 4, D. 7, pens. 12-25 fr.; **Gr.-Hôt. Excelsior* (Pl. *Ex;* I, 23), at the corner of the Via Boncompagni and the Via Veneto, under Swiss management, 350 R. (mostly with baths) at 8-16, B. 2, L. 5, D. 7, pens. 12-20 fr.; **Hôt. Bristol* (Pl. *B;* I, 24), Piazza Barberini 23, 91 R. at 8-15, B. 2, L. 5, D. 8, board 10 fr., frequented by the English and Americans, closed June-Sept.; **Hôt. Regina* (Pl. *Re;* I, 23), Via Veneto 6, at the corner of the Via Liguria, with bar and restaurant (p. 154), 95 R. at 10-20, B. 2, L. 4½, D. 7, pens. from 18 fr.; *Bertolini's Splendid Hotel* (Pl. *BS;* I, 18), Corso Umberto Primo 128, a modern establishment with bar and restaurant (p. 154), 300 R. at 5-10, B. 1½-2, L. 4½, D. 7, pens. 13-20 fr.; **Palace Hotel* (Pl. *Pa;* I, 21), Via Veneto, 130 R. from 6, B. 2, L. 5, D. 7, pens. from 15 fr.; **Hôt. Royal* (Pl. *R;* I, 26), Via Venti Settembre 30, patronized by Americans, with bar, 250 R. from 5, B. 1½-2, L. 4, D. 6, pens. 15-20 fr.; **Hôt. Continental* (Pl. *C*; II, 27), Via Cavour 5, opposite the station, 300 R. at 5-12, B. 1½, L. 5, D. 7, pens. 13-17 fr., English and American clientèle; **Hôt. de Russie* (Pl. *R;* I, 17), Via del Babuino 9, near the Piazza del Popolo, a high-class family hotel with a pretty garden, 200 R. at 6-15, B. 1½, L. 4, D. 6,

† Alphabetical list in the Index, p. 519.

pens. 12-25 fr., closed July-Sept.; *Hôt. de Londres* (Pl. *L;* I, 17), Piazza di Spagna 14, 150 R. from 4, L. 4, D. 6 fr.; **Hôt. Europa* (Pl. *E;* I, 21), Piazza Mignanelli 3, near the Piazza di Spagna, 100 R. from 4, B. 2, L. 4, D. 6, pens. 12-18 fr.; *Select Hotel*, at the corner of the Via Due Macelli and Via del Tritone (Pl. I, 21), under construction.

Many of the following also are excellent establishments. — In the high-lying New Quarters (Quartiere Ludovisi) on the Pincian hill and the N. slope of the Quirinal: **Eden Hotel* (Pl. *E;* I, 20), Via Ludovisi 49, near the Pincian Garden, 150 R. at 4-6, B. 2, L. 4, D. 6, pens. 11-16 fr.; **Majestic Hotel* (formerly Hôt. Suisse; Pl. *Su;* I, 21), Via Veneto 2e, 120 R. at 5-12, B. 2, L. 4, D. 6, pens. 12-20 fr.; **Hôt. Beau-Site* (Pl. *B;* I, 20), Via Ludovisi 45, 110 R. at 4-7, B. $1^1/_2$, L. 4, D. 6, pens. 12-16 fr., frequented by the English and Americans, closed June-Sept.; *Savoy Hôtel* (Pl. *Sa;* I, 23), Via Ludovisi 15, 100 R. at $4^1/_2$-$7^1/_2$, B. $1^1/_2$, L. $3^1/_2$, D. 5, pens. $10^1/_2$-20 fr., closed July-Aug.; **Hôt. Windsor* (Pl. *W;* I, 23), Via Veneto 2h, 70 R. at 4-10, B. $1^1/_2$, L. 4, D. 5, pens. 12-16 fr., patronized by English and American travellers; *Hôt. du Pincio* (Pl. *P;* I, 21), Via Gregoriana 56, 70 R. from 4, B. $1^1/_2$, L. $3^1/_2$, D. 5, pens. 8 fr., frequented by English and American travellers; *Boston Hotel & Sud* (Pl. *S;* I, 20), Via Lombardia 43, 110 R. at 4-7, B. $1^1/_2$, L. $3^1/_2$, D. $4^1/_2$, pens. 8-14 fr., patronized by Americans, well spoken of; *Hôt. Hassler* (Pl. *H;* I, 20, 21), finely situated beside SS. Trinità de' Monti (p. 182), frequented by Germans, 65 R. at 4-6, B. $1^1/_2$, L. 3, D. $4^1/_2$, pens. 12-15 fr., closed July-Aug.; *Hôt. d'Italie* (Pl. *J;* I, 21, 24), Via Quattro Fontane 12, with view of the Barberini Gardens, 80 R. at 4-6, B. $1^1/_2$, L. $3^1/_2$, D. 5, pens. 10-12 fr.; **Hôt. Métropole et Ville* (Pl. *M;* I, 24), Via San Niccolò da Tolentino 76, frequented by the English, 80 R. at 5-10, B. $1^1/_4$, L. $3^1/_2$-4, D. $4^1/_2$-5, pens. 10-20 fr.; *Hôt. Victoria*, Via Sardegna 34 (Pl. I, 23), 125 R. at 4-6, B. 1 fr. 40, L. 3, D. 4, pens. 9-12 fr., well spoken of; *Hôt. Imperial* (Pl. *Im;* I, 21), Via Veneto, Piazza de Cappuccini 11, 100 R. from 5, B. $1^1/_2$, L. 4, D. 6, pens. from 12 fr., closed in summer; *Fischer's Park Hotel* (Pl. *FP;* I, 23), Via Sallustiana 39, 150 R. at 4-6, B. $1^1/_2$, L. 3, D. $4^1/_2$, pens. 9-12 fr., good; *Hôt. Colonna*, Via Due Macelli 24 (Pl. I, 21), 60 R. at 3-5, pens. 9-12 fr.; *Hôt. Germania & Bellevue* (Pl. *G;* I, 23), Via Boncompagni 37, 75 R. at 3-8, B. $1^1/_2$, L. 3, D. $4^1/_2$, pens. 9-12 fr.; *Hôt.-Pens. Flora* (Pl. *F;* I, 23), Via Veneto 95, 120 R. at 4-6, B. $1^1/_4$, L. 3, D. 4, pens. 9-12 fr.

In the streets between the Piazza di Spagna and the Corso Umberto Primo: **Hôt. d'Angleterre* (Pl. *A;* I, 18), Via Bocca di Leone 14, 160 R. from 4, B. $1^1/_2$, L. 4, D. 6, pens. from 12 fr.; **Hôt.-Pens. Anglo-Américain* (Pl. *AA;* I, 18), Via Frattina 128,

90 R. at 3-5, B. $1^1/_4$, L. 3, D. 4, pens. 9-14 fr.; these two are chiefly patronized by English and Americans; *Hôt. d'Allemagne* (Pl. *Al;* I, 18), Via Condotti 88, 100 R. at 4-7, B. 1, L. 3, D. 4, pens. 9-15 fr.; *Hôt. des Nations* (Pl. *N;* I, 18), Via Bocca di Leone 68, 68 R. at $2^1/_2$-4, B. $1^1/_4$, L. 3, D. 4 (both incl. wine), pens. from 7 fr. — To the N. of the Piazza di Spagna: *Hôt.-Pens. Bethell* (Pl. *Be ;* I, 17), Via del Babuino 41, 86 R. at 4-6, B. $1^1/_2$, L. $3^1/_2$, D. $4^1/_2$, pens. 9-14 fr., closed June-Sept.; *Müller's Hôt. Bavaria & Alibert* (Pl. *A;* I, 17), Vicolo Alibert 1-2, 90 R. from 3, B. $1^1/_4$, L. 3, D. 4, pens. 9-15 fr., German. — To the S. of the Piazza di Spagna: *Hôt. de Genève* (Pl. *G;* I, 18), Via della Vite 29, behind the general post-office.

Near the Main Railway Station (in addition to those of the first class mentioned on p. 149); **Hôtel Michel* (Pl. *M;* I, 27), Via Torino 98, 150 R. at 6-10, B. $1^1/_2$, L. 4, D. 6, pens. 12-20 fr., frequented by Americans. — Second class: *Hôt. Liguria* (Pl. *Li;* II, 27), Via Cavour 23, 64 R. at 2-4, B. $^3/_4$, L. $2^1/_2$, D. 3, (both incl. wine), pens. 7-9 fr.; *Albergo Genova* (Pl. *Ge;* II, 27), Via Principe Amedeo 11 c, at the corner of the Via Cavour, 32 R. at $2^1/_2$-3, B. 1, L. $2^1/_2$, D. 3, pens. 8-9 fr.; *Alb. Torino* (Pl. *T;* II, 27), Via Principe Amedeo 8, 100 R. at 2-3, B. $^3/_4$, L. $1^1/_2$, D. $2^1/_2$, pens. 6-7 fr.; *Alb. Lago Maggiore* (Pl. *LM;* II, 27), Via Cavour 17, *Alb. Massimo d'Azeglio e Novara* (Pl. *Ma;* II, 27), Via Cavour 14-18, opposite the last, with restaurant, both with charges similar to those of the Alb. Torino.

In the lower part of the Via Nazionale, on the Quirinal, but nearer the Piazza Venezia, the Capitol, and the Forum: **Hôt. Laurati* (Pl. *L;* II, 20), Via Nazionale 154, 65 R. at $4^1/_2$-6, B. $1^1/_2$, L. $3^1/_2$, D. 5, pens. 10-15 fr.; *Hôt. de la Paix et Helvetia* (Pl. *PH;* II, 21,20), Via Nazionale 104, 80 R. at 4-5, B. $1^1/_2$, L. $3^1/_2$, D. $4^1/_2$, pens. 10-12 fr., good; *Hôt. Beau-Séjour* (Pl. *BS;* II, 20), Via Sant' Eufemia 19, 40 R. from 5, pens. 10-12 fr.; *Hôt. Piazza Colonna* (Pl. *C*; I, 18), 70 R. from 4, pens. 9-11 fr.

Nearer the Centre of the City: **Hôt. Minerva* (Pl. *Ma;* II, 18), beside Santa Maria sopra Minerva, 300 R. at 5-12, B. $1^1/_2$, L. 4, D. 6, pens. 12-25 fr., frequented by priests; **Modern Hotel* (Pl. *Mo;* II, 18), Corso Umberto Primo, at the corner of the Via Marco Minghetti, with restaurant (p. 154), 140 R. at 5-14, B. $1^1/_2$, L. $3^1/_2$, D. 5, pens. from 12 fr.; *Hôt. Marini* (Pl. *M;* I, 18), Via del Tritone 17, near the Piazza Colonna, 120 R. at 5-10, B. $1^1/_2$, L. $3^1/_2$, D. 5, pens. 10-20 fr.; these three of the first class. — **Hôt. de Milan* (Pl. *M;* II, 18), Piazza di Monte Citorio 11, with restaurant, 116 R. from 4, B. $1^1/_2$, L. 3, D. 5, pens. from 10 fr.; **Hôt. National* (Pl. *N;* II, 18), Piazza di Monte Citorio 131, 70 R. at $3^1/_2$-$4^1/_2$, B. $1^1/_2$, L. $3^1/_2$, D. $4^1/_2$, pens. 10-12 fr. — *Hôt. Campidoglio* (Pl. *C;* II, 17), Corso Umberto Primo 280-287, corner of

Piazza Venezia, with restaurant, 70 R. at 3½-7, B. 1¼, L. 3, D. 4, pens. 8-15 fr.; *Hôt. d'Orient* (Pl. *O;* I, 21), Piazza Poli 7, near the Piazza Colonna, with garden, 80 R. at 3-5, B. 1, L. 3, D. 4 (both incl. wine), pens. 9-12 fr.

Hôtels Garnis (none of the first class). *Hôt. Place Venise et du Monument*, Piazza Venezia 124, corner of the Corso, 40 R. from 4 fr.; *Hôt. Cesári-Palumbo* (Pl. *C;* II, 18), Via di Pietra 89, with lift and restaurant, 50 R. at 3-4, B. 1¼ fr.; *Hôt. Central* (Pl. *Ce;* II, 18), Piazza Rosa 9, near the Piazza Colonna, with lift, 100 R. at 3½-4½ fr.; *Alb. Santa Chiara & Francia* (Pl. *Ch;* II, 18), Via Santa Chiara 21, 100 R. at 3-3⅓ fr.; *Hôt. Cavour* (Pl. *C;* II, 15), Via Santa Chiara 5, R. 3-5 fr.; *Hôt. Senato*, Piazza del Pantheon (Pl. II, 18), R. from 3 fr.; *Posta*, Piazza San Silvestro-Convertite (Pl. I, 18), R. 3-3½ fr. — The following are under German management and are generally well spoken of: *Max Weser*, Via S. Niccolò da Tolentino 27 (Pl. I, 24), R. 2½-4, B. 1¼ fr.; *S. Dubs*, Via Cavour 211 (Pl. II, 27), 18 R. from 2, B. 1 fr.; *C. Brügner*, Via Cavour 181 (Pl. II, 27), 22 R. at 2-4 fr.; *Koerbs*, Via Sistina 149 (Pl. I, 21), R. 2-3 fr.; *Fanny Zucca-Geyser*, Via del Quirinale 51 (Pl. II, 21, 24), R. 2-3, B. 1 fr.; *Teresa Friedrich*, Via della Vite 41 (Pl. I, 18), 15 R. at 2-3½, B. ¾ fr.

Pensions (comp. p. xix). These are nearly all well spoken of and usually have electric light and baths; some have lifts and central heating. The following are patronized chiefly by English and Americans: *Dawes-Rose*, Via Sistina 57 (Pl. I, 21), 40 R., 8-12 fr.; *Villa Ludovisi* (Pl. *VL;* I, 23), 40 R., 8-10 fr.; *Hayden*, Piazza Poli 42 (Pl. I, 18, 21), 9-12 fr.; *Hôt.-Pens. Britannia* (Pl. *Br;* I, 24), Via Quattro Fontane 146, 30 R., 6-10 fr.; *Hurdle-Lomi*, Via del Tritone 36 (Pl. I, 21), 7-10 fr.; *Jaselli-Owen*, Piazza Barberini 12 (Pl. I, 21, 24), 30 R., 7-9 fr.; *Albion Pension* (Miss Woodcock), Via Sicilia 164 (Pl. I, 23), 15 R., 8-10 fr.; *Terminus*, Piazza delle Terme 47 (Pl. I, 27), 20 R., 6-10 fr.; *Pension des Anglais*, Piazza Barberini 5 (Pl. I, 21, 24), 35 R., from 7 fr.; *Kaiser*, Via Sallustiana 38 (Pl. I, 23), 7-9 fr.; *Evans*, Via Poli 53 (Pl. II, 21), 5 R., 6½-7 fr.; *Schwabe*, Via Vittoria Colonna 11 (Pl. I, 15), 8-12 fr.; *Dinnesen*, Vicolo delle Fiamme 19 (Pl. I, 24), 5-7 fr.; *Santa Caterina*, Via di Porta Pinciana 42 (Pl. I, 20), 6-7 fr. — The following are more international: *Rosada*, Via Aurora 43 (Pl. I, 20), 29 R., 6-8 fr.; *Esedra*, Via Torino 117 (Pl. I, 27), 20 R., 7-12 fr.; *Cosmopolis*, Via Boncompagni 101 (Pl. I, 23, 26), 14 R., 8-12 fr.; *Martha Tea*, Via Sicilia 42 (Pl. I, 23, 26), 20 R., 6-9 fr. (closed in Aug.); *Lucarini*, Via Gregoriana 5 (Pl. I, 21), 35 R., 6-7 fr.; *Marley*, Piazza di Monte Citorio 121 (Pl. II, 18), 30 R., 6-8 fr.; *Belaggio Suez*, Via Capo le Case 75 (Pl. I, 21), 42 R., 7-8 fr.; *Alexandra*, Via Veneto 18 (Pl. I, 23), from 9 fr.; *Pinciana*, Via Veneto 64 (Pl. I, 23), 10 R., 8-10 fr.; *Orsini*, Via

Veneto 51 (Pl. I, 23), 6-7 fr.; *Les Roses*, Via Sardegna 149 (Pl. I, 23), 30 R., 7-10 fr.; *Pirri*, Vicolo di San Nicola da Tolentino 1 b (Pl. I, 24), 8-10 fr.; *Dante*, Via degli Abruzzi 3 (Pl. I, 23), 15 R., 7-9 fr.; *Prati*, Via Boëzio 10-12 (Pl. I, 11), 50 R., 8-10 fr.; *Pens. Bella*, Via del Babuino 193 (Pl. I, 17), 35 R., 7-8 fr.; *Feustel*, Via San Niccolò da Tolentino 50 (Pl. I, 24), 10 R., 6-7 fr.; *Ricordo*, Via di Propaganda 16 (Pl. I, 21), 6-9 fr.; *Girardet*, Piazza dell' Esquilino 12 (Pl. II, 27), 14 R., from 7 fr.; *May*, Via Cavour 185 (Pl. II, 23), 6-8 fr.; *Adriana*, Lungo Tevere Prati 17 (Pl. I, 15), 30 R., $5^1/_2$-$6^1/_2$ fr.

The following are largely patronized by Germans: *Quisisana*, Via Venti Settembre 58 (Pl. I, 26), 30 R., pens. 9-13 fr. (closed in summer); *Hallier*, Via Fontanella di Borghese 48, third floor, 35 R., from $8^1/_2$ fr.; *Castellani-Stelzer*, Via Sistina 79 (Pl. I, 21), 40 R., 8-12 fr. (closed in summer); *Boos*, Via Nazionale 181 and Via del Quirinale 43 (Pl. II, 21, 20), 36 R., 7-8 fr.; *Marchetti*, Corso Vitt. Emanuele 315; *Hannover*, Via Venti Settembre 4 (Pl. I, 24), 11 R., 7-9 fr.; *Schmidt-Eckstein*, Piazza del Grillo 5 (Pl. II, 20), 10 R., 6 fr.; *Lehmann*, Via Frattina 138 (Pl. I, 18), 28 R., $6^1/_2$-$7^1/_2$ fr.; *Medici*, Via Flavia 96 (Pl. I, 23), 10 R., 7-11 fr.

Private Apartments (comp. p. xix). The best are situated in the old strangers' quarter (Pl. I, 17, 18, 21), bounded by the Corso Umberto Primo, the Via del Tritone, and the Via Sistina, especially in the Piazza di Spagna and its immediate neighbourhood, in the Via Nazionale (Pl. II, 24), Via Venti Settembre (Pl. I, 24, 27, 26), and in the high-lying Ludovisi quarter (p. 185; Pl. I, 20, 23). Sunny apartments may be obtained in the Forum of Trajan and the adjoining streets.

Rent of two well-furnished rooms in a good locality 100-250 fr., one room 50-80 fr. per month; for a suite of 3-5 rooms 300-500 fr., and even 1000 fr. (*e.g.* in the Via Sistina or Via Gregoriana). Rooms to let are indicated by notices and placards; but, as these are seldom removed when the rooms are engaged, the traveller must be prepared for a number of fruitless enquiries. — House-agents: *Toti*, Piazza di Spagna 54 a; *C. Promis*, Via Quattro Fontane 11; *Sagnotti*, Via Firenze 9. — Firewood is kept stored in many houses (basket about $2^1/_2$ fr.); it may be bought cheaper (20 fr. per 'passo', delivered free), at *Rotti's*, Via Monte Brianzo 34; *Società di Consumo*, outside the Porta Maggiore; and other large wood-stores.

b. Cafés. Confectioners. Restaurants. Birrerie. Osterie.

Cafés. *Peroni & Aragno* (Caffè Nazionale), Corso Umberto Primo 180-183, corner of Via delle Convertite (cold luncheon only; ladies' room, with entrance at No. 183); *Café Roma*, Corso Umberto Primo 134-36; *Colonna*, Piazza Colonna; *Faraglia*, Piazza Venezia; *Santa Chiara*, Via Santa Chiara 22; *Caffè Greco*, Via Condotti 85-86, founded in 1760 and formerly a famous haunt of artists (luncheon and afternoon tea); *Castellino*, Via Nazionale 134; *Spillmann*, Via Condotti 58; on the *Pincio*, see p. 181.

Confectioners. *Ronzi & Singer,* Corso Umberto Primo 349, corner of the Piazza Colonna; *Viano,* Corso Umberto Primo 96-98; *Ramazzotti,* Corso Umberto Primo 404-405; *Strachan,* Via Condotti 20a; *Voarini,* Via delle Muratte 14-15; *Latour,* Piazza Santi Apostoli 67-68; *Gilli, Bezzola & Co.,* Corso Vittorio Emanuele 4-5 and Via Nazionale 47-48. — Tea Rooms: Piazza di Spagna 23; *Charitas,* Corso Umberto Primo 5-9; Via del Campidoglio 5, by the stairs; and at the better cafés and confectioner's. The fashionable world meets at tea-time in the first-mentioned hotels on p. 149. — Automatic Bars (10-15 c. per glass) abound in the principal streets.

Restaurants (comp. p. xx). The following are of the highest class, with corresponding charges, and first-rate chefs: **Grand Hôtel* (p. 149; non-residents admitted to table-d'hôte at separate tables); **Hôt. du Quirinal* (p. 149); **Hôt. Excelsior* (p. 149); **Hôt. Regina* (p. 149). — Next in point of excellence come *Bertolini's Splendid Hotel* (p. 149), the *Modern Hotel* (p. 151), the *Café Colonna* (p. 153), the *Café Roma* (p. 153), the *Restaur. Belle Arti* in the Hôt. Colonna (p. 152), and the **Restaurant San Carlo*, Piazza San Carlo al Corso 120, at the corner of the Via delle Carrozze (closed 1st July-30th Sept.).

Trattorie in the N.E. quarters of the town, the strangers' quarter (p. 177): *Concordia* (formerly Corradetti), Via della Croce 81 and Via Mario de' Fiori 40; *Ranieri*, Via Mario de' Fiori 26 (closed in summer), good; *Umberto Primo*, Via della Mercede 43-49, near the general post-office, with small garden; *Trattoria Toscana*, Via del Nazareno 15; *Ristorante dell' Esposizione*, Via Nazionale 213; *Cardinali*, Via Nazionale 246, near the Piazza delle Terme; *Regina*, Via Agostino Depretis 89-90; *Massimo d'Azeglio e Novara*, see p. 151; *Benedetti*, Piazza delle Terme 51; *Genova*, Piazza delle Terme 55-58; *Canepa*, see p. 155; *Railway Restaurant*, see p. 149. — To the W. of the Piazza Colonna (Pl. II, 18): *Le Venete* (Venetian cuisine), Via di Campo Marzio 69 (first floor), to the N.W. of the Piazza Colonna, good; *Hôt. de Milan* (p. 151); *Fagiano* ('pheasant'), Via della Colonna 48-49, at the S.W. corner of the Piazza Colonna, good; *Bocale*, Via dei Bergamaschi 47-48; *Bucci* (fish and 'zuppa alla Marinara'), Piazza delle Coppelle 54-58, good; *Nazionale e Tre Re*, Via del Seminario 109-112 and Via dei Pastini 120, moderate, much frequented; *Rosetta*, Via Giustiniani 22 and Via della Rosetta 1-2, nearly opposite the Pantheon; *Jacobini*, Piazza di Pietra 64-65; *Castello dei Césari* (Pl. III, 19; see p. 330; *View), Via Santa Prisca 7. — Unpretending: *Flora*, Via Sistina 147; *Passetto*, Piazza di Tor Sanguigna 17 and Circo Agonale 52; *Fiorelli*, Via delle Colonnette 3-5, to the W. of the Corso Umberto Primo; *Caffè Greco*, see p. 153. — The trattorie in the Piazza San Pietro are convenient for visitors to the Vatican, but are not so good as those already mentioned.

Birrerie. *Gambrinus Halle Bavaria* (Munich and Pilsen beer), Corso Umberto Primo 392-394 and Piazza San Silvestro 78-79, L. $1^1/_2$, D. $2^1/_2$ fr.; *Pilsner Urquell & Weihenstephan*, Piazza Santi Apostoli 52-57 and Piazza San Silvestro 78-80, déj. 2 fr.; *Saverio Albrecht* (Munich & Pilsen beer), Via San Giuseppe a Capo le Case 23-24, to the S. of the Piazza di Spagna; *Anglo-American Bar*, see below. — Vienna or Munich beer is also sold at most of the better cafés.

Tuscan Wine Houses (comp. p. xxii). *Ristorante la Toscana*, Piazza Colonna 31; *Maroni*, Piazza San Lorenzo in Lucina 33; *Trattoria Fiorentina*, Via Bocca di Leone 4-5; *R. Caselli*, Via Poli 23. Good restaurants at all these.

Provision Dealers, etc. Meals are supplied to private houses by all the trattorie. — English and Viennese Bakers: *Colalucci*, Via del Babuino 94; *Donati* (biscuits), Via Principe Umberto 145a; *Lais*, Via della Croce 48; *Perego*, Via Nazionale 143; *Valan*, Via Condotti 79-79a; *Gioggi*, Via San Claudio 70-72. — Latterie (dairies; fresh milk, cream, butter, and eggs daily): Via Sistina 104; Via delle Muratte 84; Via Capo le Case 7; Via Frattina 101; Via del Babuino 41a; Piazza Sant' Ignazio 126 (sterilized milk). — Grocers: *Emporio Commestibili*, Corso Umberto Primo 230; *Fasani*, Piazza di Spagna 32-33; *Castrati*, Piazza Trevi 90; *Notegen*, Via del Babuino 159; *British Stores*, Via della Vite (English specialties); *Achino*, Piazza di Monte Citorio 116. — Preserved Meats, etc.: *Albertini*, Via Nomentana 7-9; *Dagnino*, Via del Tritone 54-56, Corso Umberto Primo 295, and Via Nazionale 64; *Mehnert*, Via della Croce 66; *Benzoni*, Via Maddalena 48. Mention may be made also of the Rosticcerie, where freshly cooked meat and poultry may be bought by the pound for dinner or supper: *Canepa* (with small restaurant), Via Venti Settembre, entrance Via Pastrengo 2 and Piazza delle Terme 84; *Ferrarese*, Via Venezia 19; *Arduini*, Via Principe Amedeo 74, etc. — Fruit Shops: *Posidoro*, Via del Tritone 179; *Melano*, Via Agostino Depretis 55.

Osterie (wine-shops, comp. p. xxii). *L. de Angelis*, Piazza San Claudio 93; *Barile*, Via del Pozzetto, near the Piazza San Silvestro (post-office); the *Osterie*, Vicolo del Vaccáro 1, at the N. end of the Piazza Santi Apostoli (Montefiascone, see p. 110), Via Palombella 2 (near the Pantheon), Piazza Trevi 95; *Goldkneipe*, Via della Croce 76a; *Pasquale*, Via di Sant' Andrea delle Fratte 9; *Attili*, Via del Tritone 88-89 (open till after midnight); *Pacifico Piperno* ('Father Abraham'), Via Monte de' Cenci 9, beside the Pal. Cenci-Bolognetti (p. 266; in April & May artichokes cooked in oil, *carciofi 'alla giudéa'*). There are also Osterie outside the *Porta Pia* (p. 436) and the other gates, and by the *Ponte Molle* (p. 430); comp. also p. 168.

Foreign wines are sold at the restaurants (p. 154), and by *Burnel & Guichard Aîné*, Via Frattina 116; *Scala*, Via Condotti 77; *Luchese*, Via delle Convertite 21; *Buton*, Piazza di Trevi 87-88; *Vannisanti*, Via Poli 50-52; *Jacobini*, Piazza di Pietra 64-65; *A. Taboga*, Via del Tritone 182-182b. Also by the Liquoristi: *Canavera*, Via della Maddalena 17-19; *Attili*, see above; *Anglo-American Bar*, Corso Umberto Primo 328-329. — Mineral Waters may be obtained from *Manzoni*, Via di Pietra 90-91; *Belletti*, Largo Tritone Nuovo 1-2; *Società Farmaceutica Romana*, Via degli Astalli 18; *G. Schweiger & Co.*, Via San Claudio 58-61.

Tobacco (comp. p. xxii) at the *Spaccio Normale* or depôt of

the *Regia dei Tabácchi*, Corso Umberto Primo 241, corner of the Piazza Sciarra; also foreign cigars; English tobacco 4 fr. per $^1/_4$ lb.

c. Post and Telegraph Offices. Tourist Agencies. Carriages. Saddle Horses. Motor-Cars. Cycles.

Post Office (comp. p. xxv), Piazza di San Silvestro (Pl. I, 18; p. 229; also entered from Via della Vite), open from 8 a.m. to 9.30 p.m.; *Poste Restante* letters ('ferma in posta') are delivered at several windows for the different initials under the arcades in the court, on the right. At the entrance (on the right) is a writing-room. Parcels are delivered at Via della Vite 37 (9-6). — *Branch Offices:* at the Hôtel Continental, opposite the Railway Station (open till midnight; the letter-boxes at the rail. station, Viale Principessa Margherita 21-29, at the corner, are cleared $^1/_4$ hr. before the departure of the principal express trains), Via Fontanella di Borghese 68, Via della Stamperia 72, Via San Niccolò da Tolentino 24, Via Venti Settembre 123 (War Ministry, to the right), Via Sant' Eustachio 25, Via Cavour 359-363, Piazza Rusticucci 35-36, Via del Babuino 150, Via Ludovisi 29-33, etc. (open 8-8). — The letter-boxes for city-letters are painted dark green, the others being red.

Telegraph Office (comp. p. xxvi), open day and night, in the General Post Office, Piazza di San Silvestro (Pl. I, 18; p. 229). *Branch Offices:* Via Venti Settembre 123, Piazza Rusticucci 35-36. and at the railway-station (open 8-8).

Tourist Agencies (with ticket-offices). *Thomas Cook & Son*, Piazza di Spagna 1b and Piazza delle Terme 54; *Associazione Nazionale Italiana per il Movimento dei Forestieri* (strangers' enquiry office), Corso Umberto Primo 372-373, on the groundfloor of the Credito Italiano (p. 229); *Agenzia Chiari-Sommariva*, in the palace of the Assicurazioni Generali Venezia (p. 232); *Ad. Roesler-Franz & Figli*, Via Condotti 20; *International Sleeping Car Co.*, Piazza di San Silvestro 93. — Steamboat Agencies. *Cunard Co.*, Piazza di Spagna 49; *Orient-Royal*, Piazza di Spagna 49 (French, Lemon & Co.); *Peninsular and Oriental Co.*, Thomas Cook & Son (see above); *North German Lloyd*, Corso Umberto Primo 395-396; *Hamburg-America Line*, Corso Umberto Primo 399; *Navigazione Generale Italiana*, Corso Umberto Primo 419-421, corner of Via Tomacelli.

Ladies' International Bureau (for hiring servants, etc.), Piazza di Spagna 59.

Omnibuses, Tramways and **Cabs,** see Appendix.

Carriage Hirers. *Belli*, Via della Stelletta 5; *Ciocca*, Piazza San Claudio 95; *Riot*, Piazza Barberini 25; *Palombi*, Via Bocca di Leone 42; *Jacchini*, Via Belsiana 8. Charges vary according to the season, but the average may be placed at 30 fr. a day. The best carriages are obtained at the larger hotels, where, however, the charge is sometimes as high as 50 fr. a day. Gratuity to the coachman extra. — **Saddle Horses.** *Vinc. d'Angelo & Co.*, Viale Castro Pretorio 98-100; *Jarrett*, Piazza del

Popolo 3; *Pieretti*, near the Porta Pinciana; *Riganti & Coccia*, Via di Po 21; *Fenini*, by the main entrance to the Villa Borghese. Charge about 7 fr. per hr., each addit. ½ hr. 2½ fr.; ostlers's fee 1 fr.

Motor Cars (comp. p. xvii) may be hired at the *Garages Riuniti*, Via Calabria 46; *Central Garage*, Piazza Barberini 24a; *Automobile Excursion Co.* Piazza di Spagna 49; *Automobile Touring Rome*, Piazza Barberini 11. Charges per hr. in the city 4 fr., outside 5 fr., half day 30, whole day 50 fr.

Bicycles (comp. p. xvii), with which many pleasant trips may be made in the Campagna, may be hired at *F. Grammel's*, Piazza del Popolo 1-2, at Via Quattro Fontane 114, Corso Vittorio Emanuele 260-262, and other large cycling shops. Lessons are given on the cycle tracks *(pista)* at the Velodromo Roma, Via Isonzo (Pl. I, 25). Owners of bicycles must procure a licence (*Téssera*, 10 fr.) at Via de' Crociferi 49 (2nd floor). Office of the *Società Velocepedistica Romana:* Lungotevere Prati 20.

d. Embassies and Consulates. Bankers. Physicians and Chemists. Hospitals. Sick Nurses. Baths.

Embassies and **Consulates.** There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court, Great Britain and the United States being the only great powers with no representatives at the Vatican. British Embassy, *Sir James Rennell Rodd*, Via Venti Settembre, near Porta Pia; councillor of embassy, *Percy C. H. Wyndham.*, American Embassy, *Lloyd C. Griscom*, Piazza San Bernardo 16; secretary of embassy, *John W. Garrett* (office-hours 10-1). — British Consulate: *C. Ceccarelli-Morgan*, consul, Via Condotti 20. American Consulate: *Chapman Coleman*, consul, Piazza San Bernardo 16; vice-consul general, *Homer M. Byington.*

Bankers (generally open 9-4). English: *Thos. Cook & Son*, Piazza di Spagna 16; *Sebasti & Reali* (successors of *Maquay, Hooker & Co*), Piazza di Spagna 20; *Ad. Roesler-Franz & Figli*, Via Condotti 20; *French, Lemon, & Co.*, Piazza di Spagna 49-50; *Plowden & Co.*, Piazza Santi Apostoli 53. — Italian: *Banca d'Italia* (Pl. II, 24; p. 201), Via Nazionale; *Banca Commerciale Italiana*, Palazzo Doria, Via del Plebiscito 112; *Credito Italiano*, Corso Umberto Primo 347 (agencies: Piazza delle Terme 70 and Corso Vittorio Emanuele 47-49). — German: *Nast-Kolb & Schumacher*, Via San Claudio 87; *Nörrenberg & Co.*, Pal. Chigi, Piazza Colonna 370; *Schmitt & Co.*, Piazza di San Silvestro 81. — Money Changers in the Corso Umberto Primo, the Via Condotti, at the Pantheon, etc.

Physicians. *Baldwin* (American), Via Gregoriana 25; *Thomson-Bonar*, Via del Babuino 114, corner of the Piazza di Spagna; *Brock* (phys. to the British Embassy), Corso d'Italia 6; *Inglis Douglas*, Piazza Barberini 12; *Fenwick*, Via di Mario de' Fiori 3; *Gavigan* (phys. to the American Consulate), Via del Babuino 114; *Kaye*, Via Sistina 3 (in winter); *Smallpeice*, Via Veneto 2; *Welsford*, Piazza di Spagna 35; *Mary Flint Taylor & Ruth Bensusan*,

Via Gregoriana 36. — German: *Braude*, Via Modena 50; *Bretschneider*, Via Condotti 85; *Flach* (Swiss; speaks English), Via Veneto 4c; *Von Fleischl* (speaks English), Piazza Rondanini 33; *Janssen*, Via Sistina 48; *Terzaghi*, Via Napoli 5; *Ullmann*, Via Bocca di Leone 3 (both for skin diseases); *Ohle*, Via Venti Settembre 4; *Rosenthal*, Via Piemonte 1; *Wild* (Swiss), Via Quattro Fontane 147. — Italian: *G. Bastianelli*, Via Torino 107; *G. Campanella* (speaks English), Piazza Barberini 51; *G. Cerio* (late of New York), Via Boncompagni 19; *Selvatico Estense* (nervous and mental diseases; speaks English), Piazza Porta Pia 116; *Galli* (for heart-affections), Viale del Policlinico 139; *Marchiafava*, Via del Sudario 14; *Mingazzini* (for nervous ailments), Pal. Bernini (p. 228), Corso Umberto Primo 151; *Montechiari*, Via dei Crociferi 44; *Montesano* (for skin-diseases), Via di Campo Marzio 69; *C. Rossi* (speaks French and English), Via Palermo 36; *Taussig*, Via della Croce 81. — Homœopaths: *Liberali*, Via Monserrato 25; *Mattoli*, Via Sistina 60; *Secondari*, Piazza Barberini 51. — Surgeons: *R. Bastianelli*, Piazza delle Terme 83; *Bompiani*, Piazza San Bernardo 106 (accoucheur); *Curatulo*, Vicolo San Nicolò da Tolentino 1b (for women); *Durante*, Viale del Policlinico 129; *Egidi*, Via Bocca di Leone 22; *Mazzoni*, Via Condotti 9; *Postemsky*, Corso Umberto Primo 499. — Oculists: *Parisotti*, Piazza Paganica 50; *Neuschüler*, Via d'Aracoeli 58; *Scellingo*, Via Belsiana 1. — Aurists: *Fr. Egidi*, Via di Pietra 70; *Ferreri*, Via Cavour 71.

Dentists. Charges are apt to be rather high, so that a previous understanding is desirable. Visitors are warned against practitioners styling themselves 'American dentists' without warrant. — *Chamberlain* (American), Via del Babuino 114; *Fenchelle & Mellersh* (American), Piazza di Spagna 93, 1st floor; *Webb* (American), Via Nazionale 87; *Adler*, Via Nazionale 75; *Mrs. Stehlin* (Swiss), Via del Leoncino 32, 1st floor; *Piergili-Lorentz*, Via Sistina 15; *Mrs. Baum* (Ger. American), Via Sistina 75; *Chiávaro*, Via Nazionale 40; *Ribolla*, Via Condotti 21.

Chemists. *James Evans*, Via Condotti 64-66, patronized by the British and American embassies; *Roberts & Co.*, Corso Umberto Primo 417-418, corner of the Piazza San Lorenzo in Lucina; *G. Baker & Co.*, Piazza di Spagna 41-42 and Piazza delle Terme 92-93; *Wall*, Via San Niccolò da Tolentino 1; *G. Bartels & Co.*, Piazza Barberini 49; *Lorenzo Cavedoni*, Via Veneto 25-27; *Dr. Mancini*, Via del Babuino 98; *Farmacia del Quirinale*, Via del Quirinale 44; *Reale*, Via Torino 140-141; *Berretti*, Via Frattina 117-118 and Via Bocca di Leone 92-96, etc. — Homœopathic Chemist: *S. Fabi*, Piazza di Spagna 4. — Surgical Instruments and Bandages: *Immelen*, Via Frattina 134; *Berretti*, see above.

Hospitals. The *Anglo-American Nursing Home*, Via Nomentana 265, established and managed by a number of English and

American residents in Rome, has accommodation for eight patients (two free), and also supplies sick nurses for all parts of Italy. — The *German Protestant Hospital*, Via di Monte Tarpeio (p. 286) receives also non-German patients (5, 8, or 12 fr. per day). — Private hospital of the *Suore della Santa Croce* (Swiss nuns), Via San Basilio 8 (6, 8, or 10 fr. per day). — **Sick Nurses** may be obtained on application to the *English Blue Sisters* (Piccola Compagnia di Maria, Via S. Stefano Rotondo (p. 338); to *Miss Watson's Trained Nurses*, Via Palestro 42; at Passeggiata di Ripetta 18 (German Protestant nuns); or at Via San Basilio 8 (see above).

Baths ($1^1/_4$-2 fr.; fee 15-20 c.) at the hotels; also at the **Istituto Kinesiterapico*, Via Plinio (well-appointed; swimming-bath in the Pompeian style, 1 fr., vapour-bath, 5 fr., etc.), and at Corso Umberto Primo 151 (Pal. Bernini), Via Volturno 37, Via Venezia 18. — *River Baths* (in summer only) at the Ponte Molle (p. 430). — *Hydropathic Establishment*, Via Crociferi 44. — Swedish Massage, *Gunhild Petterson*, Via Gregoriana 5 (for ladies only).

Hairdressers (with ladies' rooms); *Pasquali*, Via Condotti 11 and Corso Umberto Primo 423; *Cervoni*, Via del Babuino 102; *Allegretti*, Via Nazionale 134; *Ladies' Toilet Co.* (for ladies only), Corso Umberto Primo 461-462. — Perfumers: *A. Bertelli & Co.*, Corso Umberto Primo 297-299; *Luciani*, Corso Umberto Primo 390; *Brugia*, Corso Umberto Primo 344; *Al Piccolo Emporio*, Piazza San Lorenzo in Lucina 5.

Lieux d'Aisance (10 c.): Via Nazionale, beside the Galleria d'Arte Moderna (Pl. II, 24); Vicolo dello Sdrucciolo, near the Piazza Colonna (Pl. I, 18); Via dei Pianellari, adjoining the church of Sant' Agostino (Pl. II, 15); Via Belsiana 22 (Pl. 1, 18); Vicolo del Mancino, adjoining the Piazza Venezia (Pl. II, 17; 15 c.); Via del Governo Vecchio (Pl. II, 12); Passeggiata di Ripetta (Pl. I, 14); in the colonnade of the Piazza of St. Peter, on the side next the Porta Angelica (Pl. I, 6); outside the Porta del Popolo, to the left (Pl. I, 13); on the Pincio (Pl. I, 16); Via della Cuccagna, to the S. of the Piazza Navona (Pl. II, 15), etc.

c. Studios. Art Associations. Art Dealers.

Studios. Painters: *Arni* (Swiss), Vicolo San Nicolò da Tolentino 13; *Barbudo* (Span.), Via Maria Cristina, Palazzo Regis de Oliveira; *José Benlliure*, Director of the Spanish Academy (p. 423); *Maria Boedtker* (Norwegian), Via Margutta 53b; *Brioschi* (of Vienna), Palazzo Venezia; *Carlandi* (water-colours), Via Margutta 23; *Carolus-Duran*, Director of the French Academy (p. 182); *Cipriani*, Via Margutta 48; *H. Coleman* (water-colours), Via Margutta 33; *Greiner*, Via Claudia 8; *H. Heyne*, Via Margutta 33; *A. Hiremy* (Austrian), Via Gaeta 1; *Gottfried Hofer*, Villa Strohl-Fern (Pl. I, 16); *Knüpfer*, Piazza Venezia 3; *König*, Via Maria Adelaide 13 (Atelier Corrodi); *S. Lipinsky*, Via Margutta 17; *C. Modigliani*, Via Margutta 51a; *Guido Molinari*, Via del Babuino 135; *Nerly*, Piazza San Silvestro 74; *Noether*, Via San Nicolò da Tolentino 72; *Norberto Pazzini*, Via del Babuino 22; *Filib. Petiti*, Via ai Villini 10; *Carlotta Popert*, Lungotevere Flaminio, near the Via Fausta; *Helene Richter*, Vicolo del Basilico 12; *Roeder*, Via Margutta 51a; *Salinas*, Via degli Scipioni; *Sciuti*, Via ai

Villini, outside the Porta Pia; *Franc. Sindici-Stuart*, Via Flaminia 45; *Wilfred Thompson*, Vicolo San Niccolò da Tolentino; *C. Tiratelli*, Via Margutta 33; *Elihu Vedder*, Via Capo le Case 68; *Weingärtner*, Via Margutta 53 b.

Sculptors: *Boesch*, Via Margutta 33; *Brandenburg* (Swiss), Vicolo della Cancellata 2, near the Porta Angelica; *Moses Ezekiel*, Piazza delle Terme 18; *Feile*, Via San Giacomo 18 (Sculptors' Academy, open Oct.-May; fee 30 fr. weekly, 100 fr. monthly); *Ferrari*, Via Augusto Valenziani 6, near the Porta Salaria; *Heinrich Gerhardt*, Passeggiata di Ripetta 33; *Glycenstein*, Via Margutta 54; *R. S. Greenough* (American), Piazza San Bernardo 109; *Guglielmi*, Via del Babuino 155; *Hasselrijs*, Via Margutta 54; *Hans St. Lerche*, Via Fausta 4, outside the Porta del Popolo; *Monteverde*, Piazza dell' Indipendenza 8-10; *Pier Pander* (Dutch), Via Nomentana 145-147; *Schulz*, Passeggiata di Ripetta 33; *F. Schulze*, Palazzo Barberini (p. 187); *Seeboeck*, Via Margutta 116-118; *F. Simmons* (Amer.), Via San Niccolò da Tolentino 72; *Stadelhofer*, Via Margutta 51 a; *Summers* (English), Via Margutta 53 a; *Artur Volkmann*, Viale Alberoni 57 a, outside Porta Pia; *Weirich*, Via del Plebiscito 118; *Ximenes*, Via Bartolomeo Eustachio.

International Association of Artists, Via Margutta 54. — British Academy of Fine Arts, Via Margutta 53 b. — American Academy of Art, Via Nomentana 66. — Comp. also p. 167.

Art Dealers. *Alex Imbert*, Via Condotti 59-61; *Nisini*, Via del Babuino 63 (original bronzes); *G. Sangiorgi*, Palazzo Borghese (p. 243; auction-sales); *Corvisieri*, Via Due Macelli 86 (auction-sales); *Esposizione di Belle Arti*, Via del Babuino 139 a, *Franc. D'Altri*, Via Condotti 7-9, these chiefly for pictures; *Or. Andreoni*, Piazza del Popolo 19-21, *Fratelli, Sbricoli & Moratilla*, Via del Babuino 59 (marble sculptures at both these); *Prof. Mariano Rocchi*, Via Nazionale 243 (1st floor).

Artists' Materials. *José Juliana*, Via del Babuino 147; *Giosi*, Via Sistina 135 and Via del Babuino 58 a. — Stationers. *A. Ricci*, Via del Tritone 12; *Calzone*, Corso Umberto Primo (entrance Via Lata); *Zampini*, Via Frattina 47-51; *Pistolesi*, Via dell' Archetto 21 & 24-28; *Villa*, Corso Umberto Primo 332.

Works of Art, both ancient and modern, are liable to government inspection on exportation (office: Ufficio per le licenze d' esportazione di ogetti d' arte e di antichità, Piazza delle Terme 8).

Goods Agents: *C. Stein*, Piazza di Spagna 35-37; *A. Roesler-Franz & Figli*, Via Condotti 20; *Fratelli Gondrand*, Via della Mercede 5 and Corso Vittorio Emanuele 43; *Tartaglia & Co.*, Via Frattina 4; *American Express Co.*, Piazza Venezia (p. 232). — Packers ('Incassatori'): *Feroni*, Via Ripetta 224; see also Cabinet Makers, p. 163.

f. Shops.

Antiquities, Ornaments, etc. — Antiquities: *Innocenti*, Via del Babuino 77-79; *Sangiorgi*, see above; *Segre*, Piazza di Spagna 92; *Simonetti*, Via Vittoria Colonna 11; *Jandolo*, Via del Babuino 92-92 a; *S. Fiorentini*, Piazza di Spagna 7-8; *Segni*, Via Condotti 9 a.

Cameos & Gems: *Pianella*, Via Macel de' Corvi 74 (3rd floor); *Publio de Felici*, Piazza di Spagna 98-99; *Tombini*, Piazza di Spagna 73-75, corner of Via Condotti; *Ciapponi*, Via Sistina 129; *Santamaria*, Via Condotti 84.

Casts: *Marsili*, Via Frattina 16-18; *Malpieri*, Corso Umberto Primo 54.

Copies of Ancient Bronzes and Marbles: *Nisini*, see p. 160; *Boschetti*, Via Condotti 73-74; *Clerici*, Via Sistina 76-80; *Röhrich*, Via Due Macelli 62; *Nelli*, Via del Babuino 61; *Rainaldi*, Via del Babuino 83-84 & 130; *Morelli & Rinaldi*, Via del Babuino 132-134.

Copies of Renaissance Sculpture in Terracotta: *Manifattura di Signa*, Via del Babuino 50.

Coral: *Balzano*, Corso Umberto Primo 247-248; *Uzzo*, Via Condotti 91.

Furniture (carved): *Berardi*, Via del Babuino 156-157; *Sestieri*, Via Fontanella di Borghese 29-33; also at Via delle Tre Pile 6, and Piazza Aracoeli 24, near the approach to the Capitol. — Tapestry (ancient and modern): *Eroli*, Via del Babuino 150 c.

Goldsmiths: *A. Castellani*, Piazza di Trevi 86, who also possesses an interesting collection of ancient gold ornaments, and executes imitations from Greek, Etruscan, and Byzantine models; *Rosetti*, Via del Babuino 118a; *E. Tombini*, Piazza di Spagna 73-75, corner of Via Condotti; *Confalonieri*, Corso Umberto Primo 375-376; *Marchesini Succ.*, Corso Umberto Primo 138-139, corner of Via Condotti; *Boni*, Piazza San Carlo al Corso 444-445; *L. Negri, Fasoli, Flaischel*, Piazza di Spagna 60, 93-95, and 87; *Freschi*, Via Condotti 56-57 and Corso Umberto Primo 401; *Bolla*, Via Condotti 25; *Cagli*, Corso Umberto Primo 410-411; *Tornotti*, at the palace of the Assicurazioni Generali Venezia (p. 232), Via Nazionale 120; *Calvi*, Via Sistina 15-16 (silver ornaments after ancient patterns).

Majolica Ware: *Cantagalli*, Via Due Macelli 60-61; *Ginori*, Via del Tritone 24-29; *Monacelli*, Via del Babuino 139-140.

Marble Cutters: *Orlandi*, Via Sistina 75b, c; *Piermattei*, Via Sistina 101-102.

Mosaics: *Roccheggiani*, Via Condotti 12-15. — Mosaics and cameos, at moderate prices, also at Via Sistina 24.

Roman Pearls: *Rey*, Via del Babuino 121-123; *Lacchini*, Piazza di Spagna 69; *Roman Pearl Manufacturing Co.*, Via Condotti 80; *Roman Pearl Palace* and *Roman Pearl Co. Ltd.*, Piazza di Spagna 61-62 and 30.

Booksellers. *Piale*, Piazza di Spagna 1; *Spithöver*, Piazza di Spagna 84; *Loescher & Co.*, Palazzo Simonetti, Corso Umberto Primo 307, entered from Via del Collegio Romano; *Modes*, Pal. Bernini, Corso Umberto Primo 146; *Lux*, Via delle Convertite 18; *M. Bretschneider*, Via del Tritone 60. English, German, and French books at all these. English books also at *Miss Wilson's*, Piazza di Spagna 22. *Fratelli Bocca*, Corso Umberto Primo 217; *Fratelli Treves*, Corso Umberto Primo 174; *Paravia & Co.*, Via Nazionale 15 and Piazza Santi Apostoli 58-65; *Vallardi*, Corso Vittorio Emanuele 35; *Garroni*, Via Nazionale 55. — Religious Works: *Spithöver*, see above; *Pustet*, Piazza San Luigi de' Francesi 33a; *M. Bretschneider*, see above; *Desclée, Lefebvre, & Co.*, Palazzo Doria, Piazza Grazioli 4. — Maps: *Loescher*, see above; *Bossi*, Corso Umberto Primo 272. — Old Books at *Loescher's* (see above) and *Lang & Co.'s*, Via Bocca di Leone 13. — Bookbinders (Roman parchment bindings): *Andersen*, Via Ludovisi 41; *Glingler*, Via della Mercede 35-36, Piazza di Spagna 80, and Via Sistina 17-18; *Olivieri*, Piazza di Spagna 30; *Società Cooperativa*, Piazza della Pigna 12 (cheap).

Lending Libraries. *Piale's* (see above), Piazza di Spagna 1, with over 5,000 English, French, German, and Italian works on history, art, etc. (one vol. 3, three vols. 4 fr. monthly); *Miss Wilson's*, Piazza di Spagna 22, for recent English books and for works on Rome (one vol. 3, three vols. 5 fr. monthly); *Loescher's* (see above; one book weekly 1, monthly 3 fr.). — Reading Rooms. *Piale*, Piazza di Spagna 1 (English and American newspapers; per month 3 fr.). — Foreign Newspapers: Piazza di Spagna 61.

Music Sellers. *Clara Bretschneider*, Via Condotti 85, 1st floor (pianos and music for sale or hire); *Bossola, Venturini, Ricordi*, Corso Umberto Primo 140, 335a, and 268-269; *Modes*, see above.

Photographs· *Alinari & Cook*, Corso Umberto Primo 137a; *Spithöver* (see p. 161; Anderson's photographs); *Brogi* (A. Negenborn), Corso Umberto Primo 419, corner of Via Fontanella di Borghese; *Romualdo Moscioni*, Via Condotti 76; *Glingler* (see p. 161); *Comp. Rotografica*, Via Condotti 10a; *Loescher*, *Modes*, and *Piale* (see p. 161), the book-sellers.

Photographic Materials: *Enrico Navone & Co.*, Via del Tritone 199-200; *Brügner*, Via del Quirinale 52; *Scarpettini*, Corso Umberto Primo 227; *Vasari*, Via Mercede 37-38 and Via Ludovisi 5; *Rocca*, Via del Babuino 92b.

Photographers. For reproductions of pictures, etc.: *Fabbri*, Via Capo le Case 90 (1st floor). Portraits: *Le Lieure*, Vicolo del Mortaro 19; *Felicetti*, Piazza di Spagna 9; *Vuillemenot*, Via Nazionale 188; *Schemboche & Baldi*, Via della Mercede 54; *Nucci*, Via del Quirinale; *d'Alessandri*, Via Condotti 63; *Spadoni* (children a speciality), Via Due Macelli 66-67.

Engravings at the *Regia Calcografia*, formerly the Stamperia Camerale (moderate prices; large views by Piranesi 4-8 fr.; detailed catalogue), Via della Stamperia 6 (Pl. I, 21; p. 184; open 9-3). Old engravings: *Kempner*, Via Condotti 51-52; *C. Lang & Co.*, Via Bocca di Leone 11.

Clothing, etc. — Ready-Made Clothing for Ladies and Gentlemen (see also Tailors): *Fratelli Bocconi*, Corso Umberto Primo, adjoining the Piazza Colonna; *Old England*, Via Nazionale 119 (also to measure).

Ladies' Dress and Millinery: *Pontecorvo*, Corso Umberto Primo 170-172; *Agostini*, Piazza Poli 35-37, corner of Via del Tritone; *Carlo Nucci*, Via del Tritone 188-192; *Festari & Pontecorvo*, *Bori*, Via Nazionale 173-177 and 251; *De Sanctis*, Corso Umberto Primo 473-477; *Lucie Laroche*, Piazza delle Terme 89-91; *Cima & Scagliotti* (millinery), Via Frattina 31-33; *Giordani*, Via San Nicolò da Tolentino 26, first floor (for moderate requirements); *Stelluti*, Corso Umberto Primo 61-63.

Stuffs: *S. di P. Coen & Co.*, Via Tritone Nuovo 37-45.

Drapers Goods, Lingerie, etc.: *Franceschini*, Corso Umberto Primo 141; *Ballario*, Via Colonna 25-28; *Moglia*, Corso Umberto Primo 135; *Borgia*, Via dei Prefetti 20-21; *Frette & Co.*, Via Nazionale 83-85; *Melzi*, Via Frattini 91-92; *Al Piccolo Parigi*, Corso Umberto Primo 152; *Industrie Femminili Italiane*, Via Marco Minghetti 34; *Schostal*, Corso Umberto Primo 158-159a; *Kent & Co.*, Via Condotti 36-37; *English Warehouse*, Via del Tritone 32-34 and Via Condotti 61; *Alla Perfezione*, Corso Umberto Primo 300; *Al Mondo Moderno*, Corso Umberto Primo 318-319.

Lace: *M. Jesurum & Co.*, Piazza di Spagna 38-40; *Colombo*, Via Frattina 79.

Gloves, Collars, and Neckties: *Merola*, Corso Umberto Primo 143-145 and Via Nazionale 62; *Signorelli*, Via del Tritone 11; *Unione Militare*, see below; also at Corso Umberto Primo 318 and Via Condotti 49-50.

Hatters: *Miller*, Via Condotti 16; *Vigano*, Via Marco Minghetti 5-8 and Via Cavour 75; *Martinoli*, *Radiconcini*, Corso Umberto Primo 264 and 166-67.

Oriental Bazaars: Via Condotti 27-38; Via San Lorenzo in Lucina 23; Piazza di Spagna 32; Corso Umberto Primo 312.

Roman Silks: *Beretti*, Piazza della Minerva 75; *Bolla*, Via Condotti 67; *Roman Silk Weaving Co.*, Via Condotti 82-83; *Pieragostini*, *De Felici*, Piazza di Spagna 63 and 97-98; *C. Andreoni*, Piazza del Popolo 17. — Roman Costumes: *Sirotti*, Via Sistina 24-24a; also at Piazza di Spagna 63.

Shoemakers: *Bambacioni*, Via Frattina 11-12 (ladies' shoes); *Mazzocchi*, Via Torino 9-10, Via Due Macelli 47-48a, and Via Nazionale 236; *Forte*, Via Venti Settembre 34; *Unione Militare*, see below.

Tailors: *Mattina*, Corso Umberto Primo 107 (1st floor), in the Piazza San Carlo; *Mortari*, Piazza Sciarra 333; *The London House*, Corso Umberto Primo 403; *Old England*, Via Nazionale 114-119; *Unione Militare*, Via Tomacelli, corner of Corso Umberto Primo; *Fratelli Reanda*, Piazza Santi Apostoli 61. — Dress-suits on hire at Corso Umberto Primo 177, 342-343, and 415.

Household and Travelling Requisites: *O. Franzi & Co.*, Corso Umberto Primo 408-409; *Sbrenna*, Piazza Barberini 20-21; *Old England*, Via Nazionale 114-119. For saddlery, etc.: *De Stefanis*, Via Tre Cannelle 4. — Hardware and Fancy Goods: *Janetti*, Via Condotti 17-19; *Cagiati, Bianchelli*, Corso Umberto Primo 249-255 and 377-383; *Old England*, Via Nazionale 114-119; *E. Sarteur*, Corso Umberto Primo 265-266; *Unione Militare* (see p. 162).

Opticians: *Hirsch, Priotti, Suscipi*, Corso Umberto Primo Nos. 402, 412, 157.

Umbrellas, Sunshades, and Fans: *Gilardini*, Corso Umberto Primo 185; *Guattari*, Corso Umberto Primo 144; etc.

Cabinet Makers: *Cagiati*, Corso Umberto Primo 249-255; *Mangold*, Via del Babuino 70-72 and 103; *Gieffers*, Via Santa Susanna 11; *Lademann*, Via Corsi 30, outside the Porta del Popolo. — Wooden boxes, for sending flowers, etc., by post, at Via Capo le Case 35.

Watchmakers: *Hausmann*, Corso Umberto Primo 406; *Michaelsen*; Via delle Convertite 15; *Kohlmann*, Via Condotti 69; *Conti*, Piazza di Spagna 53.

g. Church Festivals. English Churches.

Church Festivals. Since the annexation of Rome to the kingdom of Italy on 20th Sept., 1870, the public ceremonies at which the Pope formerly officiated in person (such as those of the Holy Week), the benedictions, and the public processions including that of the Corpus Christi, have been discontinued. The Pope still officiates on high festivals in the Sistine Chapel (p. 375), but visitors are not admitted without an introduction from very high quarters. (Gentlemen are required to wear uniform or evening dress; ladies must be dressed in black, with black veils or caps.) Tickets (3-5 fr.) admitting to the reception of the great pilgrimages are sometimes to be purchased at Easter from the hotel-porters or at the shops for the sale of devotional objects (p. 165). Music in St. Peters's, see p. 370.

Details of the various festivals are contained in the *Diario Romano*, published annually (60 c.; festivals no longer celebrated are marked by asterisks). The best work on the ceremonies of the Holy Week and their signification is the *Manuale delle cerimonie che hanno luogo nella settimana santa e nell' ottava di pasqua al Vaticano* (1 fr.; also a French edition), obtainable at the bookshops (p. 161). Details are given also in the *Roman Herald* (p. 169) and in bills displayed in the windows at Piale's (p. 161). Bills posted at the parochial churches give information concerning the ceremonies and illuminations connected with the 'Quarantore' or exhibition of the Host for forty hours. The following are the most important celebrations, to which admission is quite free.

January 1. *Gesù* (p. 256): High Mass at 10.30 a.m. with illumination.
— 6. Epiphany. *S. Andrea delle Valle* (p. 257): at 10.30 a.m. exhibition of the group of the Adoration of the Magi, presented by Prince Torlonia.
— — *S. Atanasio dei Greci* (Pl. I, 17), Via del Babuino: High Mass according to the Greek ritual, 10 a.m.
— 17. *S. Eusebio*, Piazza Vitt. Em. (p. 210): benediction of horses.
— 18. *S. Prisca* on the Aventine (p. 330).
— 20. *S. Sebastiano* on the Via Appia (p. 443).
— 21. *S. Agnese Fuori* (p. 436): dedication of lambs in the morning.
— — *S. Agnese*, Circo Agonale (p. 253): Mass at 10.45 a. m. (good music); underground chapels open.

January 25. *S. Paolo Fuori* (p. 445).
— 30. *SS. Martina e Luca,* in the Forum (p. 309).
— 31. *S. Clemente* (p. 359): lower church illuminated from 3 p.m. till sunset.
February 1. *S. Clemente* (p. 359): same as on Jan 31st.
— 2. Candlemas. *St. Peter's* (p. 362): Mass at 9.45 a.m., with Te Deum and dedication of candles.
— — *S. Biagio della Pagnotta* (p. 265), in the Via Giulia: Armenian service at 10.30 a.m.
On Ash Wednesday and every Sunday during Lent, celebrated Lent sermons in *Gesù* (p. 256), *S. Maria sopra Minerva* (p. 249; acoustics poor), *S. Lorenzo in Damaso* (p. 260), and other churches.
March 7. *S. Maria sopra Minerva* (p. 249): Festival of St. Thomas Aquinas.
— 9. *S. Francesca Romana* (p. 302): Mass at 10.45 a.m.; before 11 a.m. and after 3 p.m. the dwelling of the saint in the nunnery, Via Tor de' Specchi (Pl. II, 17), is open.
— 12. *S. Gregorio Magno* (p. 336): Mass at 10.15 a.m.; side-chapels open.
— 16. Festival in the chapel of the *Palazzo Massimi* (p. 258).
— 25. Annunciation. *S. Maria sopra Minerva* (p. 249): Mass at 10.15 a.m.
— 31. *S. Balbina* (p. 331).
Holy Week. — *Palm Sunday. St. Peter's* (p. 362): At 10 a.m., after Mass, procession and consecration of palms.
— *Wednesday.* Lamentations and Miserere in all churches 2 hrs. before Ave Maria; interesting only in *St. Peter's* (p. 362; relics of the Passion displayed) and in *S. Giovanni in Laterano* (p. 344; best singing).
— *Holy Thursday.* Lamentations, Miserere, etc., also on Wednesday; washing of the high-altar in *St. Peters'* (p. 362) after the Miserere.
— *Good Friday.* At 10 a.m. Entombment in all churches; most interesting at *S. Croce in Gerusalemme* (p. 213), *St. Peter's* (p. 362), and *Gesù* (p. 256); the groups remain on view until Sat. evening. — Lamentations, Miserere etc., 2 hrs. before Ave Maria, as above. — In the evening at *S. Marcello al Corso* (p. 231), the Seven Sorrows of Mary (often crowded).
— *Saturday.* At all churches between 7 and 8 a.m. lighting of the holy fire. — In the *Baptistery of the Lateran* (p. 344): Baptism of converted Jews and heathens; Consecration of priests.
Easter Day. High Mass in *St. Peter's* (p. 362), at the high-altar at 10 a.m. Exhibition of the Passion relics.
Ascension. S. Giovanni in Laterano (p. 344): Mass at 10 a.m.
Corpus Domini. Processions at the churches, most magnificent at *St. Peter's* (p. 362), *S. Giovanni in Laterano* (p. 344), and *Gesù* (p. 256).
April 23. *S. Giorgio in Velabro* (p. 322).
May 1. *SS. Apostoli* (p. 240).
— 3. *S. Croce in Gerusalemme* (p. 213): Mass at 10.45 a.m.; exhibition of relics of the Cross.
— — *S. Maria sopra Minerva* (p. 249): Chapel of S. Catharine open to women.
— 6. *S. Giovanni a Porta Latina* (p. 333).
— 12. *S. Nereo ed Achilleo* (p. 332).
— 14. *S. Alessio* (p. 326), on the Aventine.
— 26. *S. Maria in Vallicella* (*Chiesa Nuova,* p. 260): Festival of St. Philip Neri, whose dwelling is open.
June 10. *S. Andrea degli Scozzesi:* Festival of St. Margaret of Scotland, whose relics are exhibited.
— 24. *S. Giovanni in Laterano* (p. 344): Mass at 10 a.m.

June 26. *SS. Giovanni e Paolo* (p. 336): lower church open.
— 29. Crucifixion of St. Peter. *Carcer Mamertinus* (p. 309); *S. Maria in Via Lata* (p. 231).
— 30. *S. Paolo Fuori* (p. 445).
July 31. *Gesù* (p. 256).
Aug. 1. *S. Pietro in Vincoli* (p. 216): chains of St. Peter.
— 2. *S. Silvestro in Capite* (p. 229): Festival of S. Stefano.
— 5. *S. Maria Maggiore* (p. 206): Mass at 10 a.m. (with fall of rose petals to imitate snow).
— 10. Celebration in all the churches of St. Lawrence *(S. Lorenzo).*
— 25. *S. Luigi de' Francesi* (p. 252): Mass at 10.30 a.m.
— 29. *S. Silvestro in Capite* (p. 229); *S. Sabina* (p.326).
Sept. 27. *SS. Cosma e Damiano*, in the Forum (p. 301).
— 29. *S. Angelo in Pescheria* (p. 267).
Oct. 18. *SS. Martina e Luca* (p. 309), in the Forum.
Nov. 2. All Souls' Day (Giorno de' Morti). *S. Maria della Concezione* (Capuchin church; p. 186).
— 4. *S. Carlo al Corso* (p. 238); Mass at 10.45 a.m.
— 8. *SS. Quattro Coronati*, on the Cælius (p. 343).
— 9. *S. Teodoro*, on the Palatine (p. 321).
— 12. *S. Martino ai Monti* (p. 215).
— 22. *S. Cecilia in Trastevere* (p. 422): Music at 10.15 a.m.
— — Illumination of the *Catacombs of St. Calixtus* (p. 453); Mass with vocal quartet at 9.30 a.m.
— — *S. Clemente* (p. 359): lower church illuminated from 3 p.m. till sunset.
— 23. *S. Clemente* (p. 359): as on Nov. 22nd.
Dec. 2. *S. Bibiana*, on the Esquiline (p. 210).
— 5. *S. Saba*, on the Aventine (p. 330).
— 6. *S. Nicola in Carcere* (p. 268); distribution of gifts to poor children in the sacristy in the morning.
— 8. *Gesù* (p. 256): Celebration of the Conception.
— 24, 25. *S. Maria Maggiore* (p. 206): Exhibition of the 'Santa Culla'.
— 25. Christmas Day. *S. Maria in Aracoeli* (p. 270): Mass at 10 a.m., procession with the 'Santo Bambino'; beginning of recitations by children continued daily till Jan. 6 (see p. 271).
— 26. *S. Stefano Rotondo* (p. 338): German sermon.
— 27. *S. Giovanni in Laterano* (p. 344): Exhibition of the heads of SS. Peter and Paul.
— 28. *S. Paolo Fuori* (p. 445).
— 29. *S. Tommaso degli Inglesi* (p. 263): St. Thomas of Canterbury.
— 31. *S. Silvestro in Capite* (p. 229).
— — Ambrosian Song of Praise at all churches.

Devotional Objects (rosaries, medals, etc.): *Giacomini & Corinaldesi*, Piazza San Pietro; *Tanfani & Bertarelli*, *Finocchi*, *Calabresi*, all in the Piazza della Minerva; *Barale*, Via Condotti 30; *Recktenwald*, Via della Anima 65; also at Via Condotti 95 and at numerous shops in the Borgo.

English Roman Catholic Churches. *San Silvestro in Capite* (Pl. I, 18; p. 229), beside the post-office; high mass 10 a. m., vespers 3.30 m. — *San Tommaso di Canterbury* (Pl. II, 11; p. 263), Via Monserrato 45. — Roman Catholic Colleges. *English* (p. 263), Via Monserrato 45; *Scottish*, Via Quattro Fontane; *Irish*, Via Panisperna; *Canadian*, Via Quattro Fontane; *North American*, Via dell' Università.

Anglican Churches. *All Saints*, Via del Babuino 154 (p. 190); services Sun. 8 a.m., 11 a.m., and 4 p.m. (in summer 10 a.m. and 5 p.m.), week-days, except Sat., 10 a.m., and Tues.

Wed., and Thurs. 8 p.m.; chaplain, *Canon Grant*, Hôtel de Russie. — *Trinity Church*, Piazza San Silvestro, opposite the Post Office (p. 229); services at 8 and 11 a.m. and 3.30 p.m.: chaplain, *Rev. Grasett Baldwin*, Via Gregoriana 25. — *American Episcopal Church of St. Paul*, Via Nazionale; services at 8.30 a.m., 10.45 a.m., and 4 p.m.; rector, *Rev. Dr. Lowrie*, Via Napoli 58. — English Protestant Churches: *Scottish Presbyterian Church*, Via Venti Settembre 7, near the Quattro Fontane; services at 11 a.m. and 3 p.m.; minister, *Rev. Dr. Gray*, Via Venti Settembre 7, second floor. — *Methodist Episcopal Church*, Via Firenze 38; Pastor, *Rev. Julian S. Wadsworth.* — *Wesleyan Methodist Church*, Via della Scrofa 64; minister, *Rev. G. Cervi*, Via Vittoria Colonna 18.

Italian Protestant Churches. *Waldensian Church*, Via Nazionale 107. — *Free Italian Church*, Piazza di Ponte Sant' Angelo. — *Baptist Chapels:* Piazza San Lorenzo in Lucina (Rev. Mr. Shaw) and Via Urbana 154 (Rev. Mr. Shaw). — *Baptist Church* (Rev. Dr. Whittinghill), Via del Teatro Valle 27.

English Schools. *Methodist College* for boys, Via Firenze 38 (under the direction of Prof. Edward B. T. Spencer). — *Garibaldi Institute* for girls, Via Garibaldi 38 (directress, Miss Eva A. Odgen).

h. Principal Libraries. Learned Institutions.

1. Biblioteca Apostolica Vaticana (see p. 410). Prefect, P. Franz Ehrle. Readers admitted from Oct. 1st to Easter 9-1, from Easter to 29th June 8-12 o'clock. The library is closed on Sun., Thurs., and holidays.

2. Public Libraries (for permission to use, see the placard in the Bibl. Vittorio Emanuele): *Biblioteca Alessandrina* (p. 251; 160,000 printed vols.), daily, Nov. to June 9-2 and 6-9 p.m.; July to Oct. 8-2. — *Biblioteca Angelica* (p. 245; 80,000 vols. and 2343 MSS.), week-days 8-2. — *Biblioteca Casanatense* (p. 251; 112,000 vols. and 5451 MSS.), daily, except Sun. and public holidays, Oct. to May 9-3, June to Sept. 7-1. — *Biblioteca Vittorio Emanuele* (p. 234), Nov. to June 9-6, July to Oct. 9-3. Besides the large public reading-room and well-supplied newspaper-room, there is a 'Sala Riservata' with an excellent reference-library, for the use of which a permesso is necessary. This library (350,000 vols. and over 6200 MSS.) was formed in 1871 from the libraries of the Jesuits and suppressed convents, and is yearly increased by the purchase of new works. Director, Commendatore Conte Dom. Gnoli.

3. Private Libraries: *Biblioteca Santa Cecilia*, Via de' Greci 18, daily 9-11 (music). — *Biblioteca Chisiana* (p. 229; valuable MSS.); visitors not admitted. — *Biblioteca Corsiniana* (p. 418), open to the public daily, except Sun. and Wed., 1st Oct. to 31st March 1-4, 1st April to 30th June 2-5. — *Biblioteca*

Lancisiana (medical works), in the Hospital of Santo Spirito (p. 361), daily 9-3, 1st June to 30th Sept. 8-2. — *Biblioteca Sarti*, in the Academy of St. Luke (p. 310), daily except Sat. and Sun., in summer 8-2, in winter 9-3. — *Biblioteca Vallicelliana* (p. 261; founded by St. Philip Neri in 1581, and since 1884 managed for the government by the Società Romana di Storia Patria; valuable MSS.), open on Tues., Thurs., and Sat., 9-3.

Learned Institutions: *British School at Rome* (archæology; director, Dr. Th. Ashby), Palazzo Odescalchi (p. 231; entr. Piazza Santi Apostoli). — *American School of Classical Studies* (archæology; director Dr. J. B. Carter), Via Vicenza 5. — *Ecole Française de Rome* (director, Msgr. L. Duchesne), Palazzo Farnese (p. 263). — *German Archaeological Institute* (secretary, Prof. Chr. Hülsen), Via di Monte Tarpeo 28. — *Prussian Historical Institute* (director, Dr. P. Kehr), Palazzo Giustiniani (p. 252). — *Austrian Historical Institute* (director, Dr. L. Pastor), Via della Croce 74. — *Dutch Historical Institute* (director, Dr. G. Brom), Via Federico Cesi 72. — *British and American Archaeological Society* (secretary, C. A. Wills), Via San Nicolò da Tolentino 72, with a good library. Associates for the season are admitted; subscription 25 fr.

Daily *Excursion-Lectures* to the sights of Rome are organized by Prof. L. Reynaud, Via Rasella 145.

i. Theatres. Concerts. Sport. Popular Festivals. Street Scenes. Garrison.

Theatres (comp. p. xxiv). *Teatro Argentina* or *Teatro Comunale* (Pl. II, 14; p. 265), Via di Torre Argentina, near Sant' Andrea della Valle. — *Teatro Costanzi* (Pl. II, 27), Via Firenze; *Teatro Valle* (Pl. II, 15), to the S. of the Sapienza, for dramas; *Teatro Drammatico Nazionale* (Pl. II, 21; p. 202), Via Nazionale, near the Palazzo Colonna; *Teatro Quirino* (Pl. II, 18, 21), Via delle Vergini, near the Fontana Trevi; *Teatro Adriano*, Piazza Cavour (Pl. I, 11). — Besides these there are the smaller theatres: *Teatro Metastasio* (Pl. I, 15), Via di Pallacorda, near the Via della Scrofa; *Teatro Manzoni* (Pl. II, 27), Via Urbana 153. — **Cafés Chantants.** *Salone Margherita*, Via Due Macelli; *Olympia*, Via San Lorenzo in Lucina. — **Concerts.** The chief concert-rooms in Rome are the *Comunale Anfiteatro Corea* (Mausoleum of Augustus, p. 227), Via de' Pontefici 57, the *Sala Santa Cecilia*, Via de' Greci 18, and the *Sala Pichetti*, Via del Bufalo 131; but there are several others. — Military band on the Pincio and in the Piazza Colonna, see p. 170. A band also plays daily in the Piazza del Quirinale about 5 p.m., when the guard is changed at the palace.

Sport. Fox Hounds meet twice a week in winter in the Campagna, and Buck Hunting takes place in winter at Bracciano (p. 117).

The meets are announced in the Roman Herald (p. 169) and by bills at the circulating libraries (p. 161). — Horse Racing in Italy is conducted under the auspices of the *Jockey Club Italiano* or the *Società degli Steeplechases d'Italia.* The chief race-meetings near Rome are held at *Tor di Quinto* (p. 430), in March, and at *Le Capannelle* (p. 462), in April. The 'Derby Reale', the chief event of the racing year (average value about 1450*l.*), is decided at the latter. — Shooting in the Campagna begins in August; licences (13 fr.) may be obtained at the consulates. — Rowing on the Tiber is, owing to the strength of the current, recommended only to experienced oarsmen, who should join one or other of the Roman boat-clubs: the *Club Canottieri Aniene*, Lungotevere in Augusta, the *Club Canottieri Tevere*, and the *Circolo del Remo*, both in the Passeggiata di Ripetta. — Golf. The links (9 holes) of the Rome Golf Club are at Acqua Santa, to the W. of the station (p. 93); annual subscription 100 fr., ladies 50 fr. — Lawn Tennis Club, Via Corsi 11, outside the Porta del Popolo. — Cycling (comp. p. xvii). The chief clubs at Rome are the *Società Velocipedistica Romana* (bicycling, tennis, skating), Lungotevere Prati 20, and the *Circolo Ciclistico Roma*, Via Catone 6 and Borgo Pio 117. The headquarters of the *Touring Club Italiano* are at Milan (touring-office at Rome, Piazza San Silvestro 91). Public cycle-tracks, see p. 157. — Fencing. The *Circolo Romano di Scherma* admits strangers, on the introduction of a member, for an entrance-fee and a monthly subscription.

Popular Festivals (which have lost much of their former interest): —

In the night of January 5th-6th (Epiphany) a fair is held in the Piazza Navona (p. 252), at which there is a prodigious din of toy-trumpets, rattles, etc. (the so-called 'Befana').

The Carnival, lasting from the second Saturday before Ash Wednesday to Shrove Tuesday, gradually declined in interest after 1870, and is now marked only by a greater throng than usual in the Corso, a popular merry-making in the Villa Borghese or elsewhere, and masked balls at the theatres. Ladies are advised to eschew the Corso on the chief days of the Carnival.

The popular Festa di San Giovanni is kept on the night of June 23rd-24th in the vicinity of the Lateran.

The October Festivals ('*Ottobrate*'), in the vintage-season, are celebrated with singing, dancing, and carousals at the osterie outside the gates (*e.g.* at the Porta Pia and the Ponte Molle).

The Festa dello Statuto, or Festival of the Constitution, introduced since the annexation of Rome, is on the first Sunday in June. Military parade in the morning in the Piazza dell' Indipendenza or the Castro Pretorio (p. 189). In the evening fireworks ('Girándola') on the Pincio and in the Piazza del Popolo. —

On the anniversary of the Foundation of Rome (*Natale di Roma*, 21st April) it is usual to illuminate the Colosseum with Bengal fire.

Street Scenes. The Scala di Spagna, the Via del Babuino, and the Via Sistina (Pl. I, 20, 21; pp. 183, 185) are the favourite haunts of artists' models, chiefly from the Sabine Mts. (Saracinesco, Anticoli Corrado, p. 479), the so-called Ciociaria (*ciocia*, sandal). Their costumes are a well-known subject of photographs and pictures. — The favourite haunts of the country-people, especially on Sundays, are in front of the Pantheon (Pl. II, 18, p. 247), below the Capitol in the Piazza Montanara (Pl. II, 16; p. 267), and the market place of the Campo di Fiore (Pl. II, 14; p. 262). Particulars of the rag-fair in the Piazza della Cancelleria will be found on p. 260. — Among the Ecclesiastical Costumes perhaps the most noticeable are those of the scholars of the various seminaries (comp. p. 170), who are frequently met on the Pincio in the afternoon. The *English* and *French Seminarists* wear black gowns; the *Scottish*, violet soutanes with red girdles and black cloaks; the *Irish*, black with red lappets and binding; the *Germans* and *Hungarians* (Collegium Germanicum), red; the *Spanish*, black with blue girdles and black capes with blue seams; the *Belgians*, black with red seams; the *Bohemians*, black with yellow and brown striped girdles; the *Poles*, black with green girdles; the *Greeks* and *Ruthenians*, blue with red girdles; the *North Americans*, black with blue lining and red girdles; the *South Americans*, black with blue girdles and blue linings; the *Armenians*, wide black gowns with red girdles. The pupils of the *Propaganda* (p. 183) wear black gowns with red girdles and red linings.

Newspapers, almost all 5c. per number, are sold in the streets: *Giornale d'Italia, Tribuna, Popolo Romano, Vita, Corriere d'Italia; Italie* (in French; 10c); *Messaggero; Osservatore Romano, Vera Roma* (these two clerical). *Il Travàso delle Idee* (10c.) and *Rugantino* are comic papers (the latter in the local dialect). — *The Roman Herald* (20c.; comp. p. 163), a weekly English paper (appearing on Sat. from Nov. to May), contains the most reliable list of the sights of the day.

Garrison. The *Infantry of the Line* wear the 'giubba', or short dark-blue coat common to the whole army, blue-grey trousers, black leather belts, and caps; officers distinguished by silver braid on the sleeves and scarlet stripe on the trousers. The *Bersaglieri* or riflemen, forming a corps d'élite like the Austrian Kaiserjäger, wear dark blue uniform with crimson facings and large round hats with cocks' plumes worn on one side; the officers are distinguished by a broad red stripe on their trousers. The *Cavalry* have a dark blue uniform, blue-grey trousers, and fur caps. The old Savoyard

regiments wear steel helmets with a gold crest. The *Artillery* wear a dark blue uniform with yellow facings (officers with a broad yellow stripe on their trousers) and the *Engineers* have a dark blue uniform with crimson facings. To these we may add the *Carabinieri*, or gendarmes (p. xiv), who wear a black uniform, scarlet edging, white belt, and three-cornered hat. The officers and mounted men have a broad red stripe on their trousers. — The royal body-guard *(Guardie del Re)*, about 80 men strong, is recruited from the Carabinieri (dark blue uniform with silver buttons and red facings, dark blue trousers with a wide red stripe for the foot guards, and light grey trousers with black stripes for the horse-guards, who in full dress wear white leather breeches and high boots and cuirass, metal helmets with black horsehair plumes, etc.). After three years' service the guardsman may rejoin the Carabinieri.

j. Best Time for visiting Churches and Hours of Admission to Public and Private Collections, Villas, etc.

Changes in the arrangements take place so frequently that the following data make no pretence to absolute accuracy. The lists of sights contained in some of the daily newspapers, *e.g.* the Popolo Romano, are not always trustworthy. Information may be obtained from the Strangers' Enquiry Office mentioned on p. 156. Intending visitors should, however, make additional enquiry.

Free Tickets for artists, etc., and admission of *Scholars*, see p. xxiv. — *Public Holidays* on which the collections are closed, see p. xxiii; *Fees*, see p. xiii. — *Guides*, see p. xiii.

Churches (comp. p. xxiii) are closed from 12 till 3. The five patriarchal churches, however, *San Pietro in Vaticano* (p. 362), *San Giovanni in Laterano* (p. 344), *Santa Maria Maggiore* (206), *San Paolo Fuori* (p. 445), and *San Lorenzo Fuori* (p. 210), as well as the two pilgrim-churches, *Santa Croce in Gerusalemme* (p. 213) and *San Sebastiano* on the Via Appia (p. 443), are open all day. Many of the smaller and remoter churches are accessible only by means of the sacristans, except on the festivals of their titular saints.

Parks and Views. The gardens on the *Pincio* (p. 181), with their fine view of Rome, are usually crowded towards evening by both natives and foreigners. The fashionable world appears in carriages with coachmen and footmen in livery, and visits are mutually paid and received. The pedestrians present a lively scene also, varied by the many ecclesiastical costumes (p. 169). A military band plays there about two hours before sunset on Tues., Thurs., Sat., and Sun. (except in the height of summer, when the band plays in the Piazza Colonna and on the Pincio on alternate evenings, beginning at 9 o'clock). The gardens are closed one hour after Ave

Maria except in midsummer, when they remain open till 11.30 p.m. — The park of the *Villa Borghese* (*Umberto Primo;* p. 218) also may be visited by carriage. — The *Passeggiata Margherita* (p. 425), commanding picturesque views, may be visited either on foot or by carriage. Visitors should arrange to reach *San Pietro in Montorio* (p. 423) about an hour before sunset in order to enjoy the view of the city thence. — The *Palatine* (p. 314) is another admirable view-point. — The *Via Appia* (p. 441) commands beautiful views across the Campagna to the mountains. — The park of the *Villa Doria Pamphili* (p. 426; adm. Mon. & Frid. from 2 p.m. till sunset; closed 1st July-30th Sept.) may be visited by carriages without numbers (no ordinary cabs). — If time permit, visits may be paid also to the *Villa Celimontana* (*Mattei*, p. 338; accessible on week-days from 9 a.m. till sunset; closed 1st June to 31st Oct.), the *Villa Colonna* (p. 243), the *Villa Malta* (p. 327), the *Villa Madama* (p. 431), and the *Gardens of the Vatican* (p. 405).

A Fortnight's Visit.

To obtain even a hasty glimpse of the sights of Rome a stay of at least 14-16 days in the 'Eternal City' is necessary. The visitor who has but a fortnight at his disposal will be helped in making the best use of his time by the plan suggested below, studying it in conjunction with the tabular statement of hours and days of admission on pp. 172, 173. A free use of cabs will also be found necessary.

1st Day. The first part of this had better be devoted to what may be called an '*Orientation Drive*'.

Engage a cab for 2-3 hrs. (tariff, see Appendix) and drive down the Corso Umberto Primo as far as the Piazza di Venezia, then to the Foro Trajano and through the Via Alessandrina and Via Bonella to the Forum Romanum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, then through the Via Merulana, passing S. Maria Maggiore, through the Via Agostino Depretis (Quattro Fontane) and the Via Nazionale to the Piazza Venezia, then through the Corso Vittorio Emanuele to the Via di Torre Argentina, through the last street to the Ponte Garibaldi, crossing it to Trastevere, passing S. Maria in Trastevere, and through the Lungara to the Piazza di S. Pietro; then cross the Ponte S. Angelo, and through the Corso Vittorio Emanuele and the Via d'Aracoeli to the Piazza d'Aracoeli (p. 270), where the cab may be dismissed. Ascend to the Piazza del Campidoglio (p. 272), visit the tower on the Senators' Palace (p. 273), the Capitoline Museum (p. 273), and the Forum Romanum (p. 286). Spend the evening on the Pincio (p. 181).

For the church, national, and municipal holidays, on which the collections are closed, comp. p. xxiii.	Sun. and holidays	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Admission free except when otherwise stated.
Accademia di San Luca (p. 310)	9-1	9-3	9-3	9-3	9-3	9-3	9-3	1 fr. Closed July 16th-Sept. 15th. Comp. p. 310.
Antiquarium (p. 335; municipal)	—	9-5	9-5	9-5	9-5	9-5	9-5	50 c.
Barberini Gallery (p. 187)	—	10-5	10-5	10-5	10-5	10-5	10-5	1 fr.
Barracco, Museo (p. 261)	—	—	10-2	—	—	10-2	—	Comp. p. 261. Closed July 15th-Oct. 1st.
Borghese, Casino (p. 218; national)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	1 fr.; Sun. free. March 1st-Aug. 31st 12-6 (Sun. 10-1).
Caffarelli, Palazzo (throne-room, p. 270)	—	11-12	—	11-12	—	11-12	—	
Capitoline Museum (p. 273; municip.)	10-1	10-3	10-3	10-3	10-3	10-3	10-3	1 fr.; Sun. free. Comp. p. 273.
Castello Sant' Angelo (p. 357)	10-2	9-4	9-4	9-4	9-4	9-4	9-4	1 fr.; Sun. free.
Catacombs of St. Calixtus (p. 453)	All day	All day	All day	All day	All day	All day	All day	1 fr. Closed 11.30-2.30 in summer.
— of Domitilla (p. 454)	All day	All day	All day	All day	All day	All day	All day	1 fr.
Colonna Gallery (p. 241)	—	—	11-3	—	11-3	—	11-3	1 fr.
Conservatori, Palace of the (p. 278; municipal)	10-1	10-3	10-3	10-3	10-3	10-3	10-3	1 fr.; Sun. free. Comp. p. 273.
Corsini, Galleria Nazionale (p. 416; national)	10-1	9-3	9-3	9-3	9-3	9-3	9-3	1 fr.; Sun. free. June 1st-Sept. 30th 8-2 (Sun. 10-1).
Doria-Pamphili Gallery (p. 238)	—	—	10-2	—	—	10-2	—	Closed July-August.
Farnesina, Villa (p. 414)	—	10-3.30	—	10-3.30	—	10-3.30	—	1 fr. Open also on the 1st and 15th of each month if not festivals; closed July-September.
Forum Romanum (p. 289; national)	after 10 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	Till dusk. 1 fr.; Sun. free. June 1st-Sept. 19th 7-12 (Sun. 8-12) & 3 till dusk.
Galleria d'Arte Moderna (p. 200; national)	10-1	9-3	9-3	9-3	9-3	9-3	9-3	1 fr.; Sun. free. May 1st-Sept. 30th 8-2 (Sun. 10-1).
Kircherian Museum (p. 234; nation.)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	1 fr.; Sun. free.

	(Sun.)	(Mon.)	(Tues.)	(Wed.)	(Thurs.)	(Fri.)	(Sat.)	
Lateran Collections: Antique Sculptures (p. 348)	—	—	10-3	—	10-3	—	10-1	1 fr.; Sat. free. June 1st-Sept. 30th 9-1 (antiquit. Sat. 9-12). Christian Museum and Paintings also on the 1st Sat. of each month, 10-1 (ant. closed).
Lateran Collections: Christian Museum & Paintings (p. 350)	—	10-3	—	10-3	—	10-3	—	
Medici, Villa, Garden and Casts (p. 182)	—	—	—	9-12, 2-5	—	—	9-12, 2-5	Closed June 1st-Sep. 30th.
Museo Nazionale delle Terme (p. 191; national).	10-1	10-4	10-4	10-4	10-4	10-4	10-4	1 fr.; Sun. free.
Palatine (p. 314; national)	after 10 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	Till dusk. 1 fr.; Sun. free. June 1st-Sept. 20th 7-12 (Sun. 8-12) & 3 till dusk.
St. Peter's, Dome of (p. 372)	—	8-12	8-12	8-12	8-12	8-12	—	Permessi (except on Sat.) see p. 372.
Quirinale, Reale Palazzo del (p. 203)	1-4	—	—	—	1-4	—	—	Permessi, see p. 203.
Rospigliosi-Pallavicini, Casino (p. 204)	—	—	—	9-3	—	—	9-3	Till dusk. 1 fr.; Sun. free. June 1st-Sept. 20th 7-12 (Sun. 8-12) & 3 till dusk.
Thermae of Caracalla (p. 331)	after 10 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	
Vatican Collections (pp. 374-412): 1. Sistine Chapel, Raphael's Stanze, and Picture Gall.	—	10-3	10-3	10-3	10-3	10-3	9-11.30	June 1st-Sept. 30th 9-1 (Sat. 9-12).
Raphael's Logge; Cappella di Niccolò V.	—	—	10-3	—	—	10-3	—	
2. Antique Sculptures	—	10-3	10-3	10-3	10-3	10-3	10-1	1 fr.; Sat. free. June 1st-Sept. 30th 9-1 (Sat. 9-12).
Gabinetto delle Maschere	—	10-3	10-3	10-3	10-3	—	—	1 fr. June 1st-Sept. 30th 9-1.
Etruscan Museum	—	10-3	—	—	10-3	—	—	
Egyptian Museum, Gall. Lapidaria, & Appartamento Borgia	—	—	10-3	—	—	10-3	—	
Galleria dei Candelabri and Tapestries	—	—	—	10-3	—	—	—	
3. Library	—	10-3	10-3	10-3	10-3	10-3	10-1	Reading in the Library, see p. 166.
Villa di Papa Giulio (p. 224; nation.)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	1 fr.; Sun. free.

2ND DAY. St. Peter's (p. 362; the dome not after 11 a.m.); Antiques at the Vatican (p. 393); Appartamento Borgia (p. 391; Tues. and Frid. only); Walk from S. Onofrio (p. 413) along the Passeggiata Margherita (p. 425) to S. Pietro in Montorio (p. 423), whence the sunset should be viewed.

3RD DAY. Piazza Colonna (p. 229); Temple of Neptune (p. 230); Pantheon (p. 247); S. Maria sopra Minerva (p. 249); Museo Kircheriano (p. 234); Galleria Doria Pamphili (p. 238; Tues. & Frid. only); Palazzo Venezia (p. 231); Palatine (p. 314).

4TH DAY. Palazzo Giraud (p. 360); Sistine Chapel (p. 375); Raphael's Stanze (p. 379); Paintings in the Vatican (p. 388); Raphael's Logge (p. 387; on Tues. & Frid. only). Excursion to the Ponte Molle (p. 430) or visit the Villa Doria Pamphili (p. 426; Tues. & Frid. only).

5TH DAY. Piazza del Quirinale (p. 202; also Casino Rospigliosi-Pallavicini, on Wed. or Sat., p. 204); Galleria Colonna (p. 241); Fora of the Emperors (p. 309); S. Pietro in Vincoli (p. 216); Colosseum (p. 303); Arch of Constantine (p. 307).

6TH DAY. Piazza Navona (p. 252); S. Maria dell' Anima (p. 253); S. Maria della Pace (p. 254); S. Agostino (p. 245); Villa Borghese (Umberto Primo), with its antiques and paintings (p. 218); S. Maria del Popolo (p. 178).

7TH DAY. Piazza and Palazzo Barberini (pp. 186, 187); S. Maria degli Angeli and Thermæ of Diocletian (Museum, p. 191); S. Agnese Fuori (p. 436).

8TH DAY. S. Clemente (p. 339); Lateran (Museum, Baptistery, and Church, pp. 343 et seq.); S. Maria Maggiore (p. 206); S. Prassede (p. 214); S. Lorenzo Fuori (p. 210).

9TH DAY. Gesù (p. 256); Palazzo Massimi (p. 258); Cancelleria (p. 259); Palazzo Farnese (p. 263); Galleria Nazionale Corsini (p. 416); Villa Farnesina (p. 414; Mon., Wed., & Frid. only); S. Maria in Trastevere (p. 420); return across the Isola Tiberina (p. 268); Theatre of Marcellus (p. 267); Porticus of Octavia (p. 267); Fontana delle Tartarughe (p. 265).

10TH DAY. From the Forum Romanum to the Janus Quadrifrons (p. 322); Cloaca Maxima (p. 322); the two ancient temples adjoining the Ponte and the Piazza Bocca della Verità (p. 322); S. Maria in Cosmedin (p. 322); walk over the Aventine (S. Sabina, p. 326); Pyramid of Cestius (p. 329); Protestant Cemetery (p. 329); tramway to S. Paolo Fuori (p. 445) and back.

11TH DAY. S. Maria in Aracoeli (p. 270); collections in the Palace of the Conservatori (p. 278); Thermæ of Caracalla (p. 331); Via Appia, within and without the city (pp. 330, 441), and the Catacombs of St. Calixtus (p. 453).

Other two or three days should be devoted to revisiting the

collections of antiquities in the Vatican and the Capitol and the Museo delle Terme. Lastly, a day should certainly be devoted to the Alban Mts. (p. 456), and another to Tivoli (p. 470). These excursions should not be postponed till the end of the visitor's stay at Rome. They may be made on a Sunday, which is not a good day for sight-seeing in the city.

Rome (*Roma* in Latin and Italian), known even in antiquity as 'the Eternal City', once the capital of the ancient world, afterwards of the spiritual empire of the popes, and since 1871 the capital of the kingdom of Italy, is situated in an undulating plain of alluvial and marine deposits, intersected by volcanic masses. This plain extends from Capo Linaro, S. of Cività Vecchia, to the Monte Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The *Tiber* (Ital. *Tevere*), the largest river in the Italian peninsula, intersects the city from N. to S. in three wide curves. The water of the Tiber is turbid (the '*flavus Tiberis*' of Horace). The average width of the river is about 65 yds. and its depth 20 ft., but it sometimes rises as much as 30-35 ft. more. The navigation of the river, by means of which the commerce of ancient Rome was carried on in both directions, with transmarine nations as well as with the Italian provinces, is now comparatively insignificant. An artificial channel has been constructed for the river within the city since 1876. Twelve bridges span the stream in or near Rome, including the railway-bridge at San Paolo and an iron foot-bridge (p. 414), and others are projected. On March 31st, 1907, the population was officially estimated at 499,711 (including a garrison of 10,798 men), of whom about 40,000 live in the Campagna, the remainder within the 'cinta daziaria' or octroi-limits.

The city proper lies on the left bank of the Tiber, partly on the plain, the ancient *Campus Martius*, and partly on the surrounding hills. Modern Rome is principally confined to the plain, while the heights on which the ancient city stood were almost uninhabited in the middle ages and following centuries, and have only recently begun to be re-occupied. These are the far-famed *Seven Hills of Rome:* the Capitoline, Palatine, Aventine, Quirinal, Viminal, Esquiline, and Cælius (comp. the Plan of Ancient Rome, p. 268). The least extensive, but historically most important, is the *Capitoline* (165 ft.), which rises near the Tiber and the island. It consists of a narrow ridge extending from S.W. to N.E., culminating in two summits, separated by a depression. Contiguous to the Capitoline, in a N.E. direction, and separated from it by a depression occupied by Trajan's Forum, extends the long *Quirinal* (170 ft.). On the N. a valley, occupied by the Via del Tritone and the Piazza Barberini, separates the Quirinal from the *Pincio* (165 ft.), which was not originally regarded as one of the

chief hills ('Collis hortorum'; comp. p. 181). To the E. of the Quirinal, but considerably less extensive, rises the *Viminal* (180 ft.), now almost unrecognizable owing to the construction of new streets; its highest point is near San Lorenzo in Panisperna (p. 206). Farther to the S., beyond the valley now marked by the Via Santa Lucia in Selci and the Via dello Statuto (called *Subura* in antiquity), are the *Cispius* (175 ft. at Santa Maria Maggiore) and the *Oppius* (165 ft. on the plateau of Trajan's Thermæ), both included under the name *Esquiline*. The Oppius, Cispius, Viminal, Quirinal, and Pincio may all be regarded as spurs of the extensive plateau of the *Esquiliae* (170-195 ft.), which extended from the Prætorian Camp (p. 189) to the Railway Station and the Porta Maggiore. To the S.E. of the Capitoline, in the form of an irregular quadrangle, rises the isolated *Palatine* (165 ft.), with the ruins of the palaces of the emperors. Farther to the S., close to the river, separated from the Palatine by the depression (70 ft.) in which the Circus Maximus lay, is the *Aventine* (150 ft.). Lastly, to the S.E. of the Palatine and to the E. of the Aventine, is the long *Caelius* (165 ft.), the E. end of which is occupied by the Lateran. On the low ground between the Cælius, Palatine, and Esquiline is situated the Colosseum; and between the Palatine, Esquiline, and Capitoline stretches the Forum.

On the right bank of the Tiber lies the smaller part of the city, divided into two halves: on the N. the *Borgo* around the *Vatican* and *St. Peter's*, encircled with a wall by Leo IV. in 852; and to the S., on the river and the slopes of the Janiculum, *Trastevere*. These two portions are connected by the long *Via delle Lungara*.

The Wall enclosing this area, which was inhabited during the imperial epoch by $^3/_4$-1 million souls, has a length of about 10 M. on the left bank and is pierced by 13 gates. It is constructed of tufa concrete with a facing of triangular bricks, and on the outside is about 55 ft. high. The greater part of it dates from 271 to 276. It was begun by the Emp. *Aurelian*, completed by Probus, and restored by Honorius, Theodoric, Belisarius, Narses and several popes. The wall on the right bank dates mainly from the time of Pope Urban VIII. — Since 1870 Rome has been fortified by a series of detached forts forming a circle of about 30 M. in circumference round the city.

The following description of Rome is arranged in accordance with a division of the city into four districts, the extent of which is marked with blue dotted lines on the clue-map at the end of the Handbook. To each of these its buildings lend a distinct historical character; though numerous monuments from all periods of Roman history are scattered throughout the entire city.

I. The Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline, the more modern city, the N. part of which is the strangers' quarter.

II. Rome on the Tiber (left bank), the city of the middle ages and following centuries, with the *Corso Umberto Primo* as its main thoroughfare; now much altered by the construction of new streets.

III. Ancient Rome, the southern quarters, containing the chief monuments of antiquity.

IV. The Right Bank of the Tiber, including the Vatican, St. Peter's, and Trastevere.

I. The Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline.

The *Pincio* (Mons Pincius; p. 175), the northernmost height in Rome, was covered in antiquity with parks and gardens, and played no conspicuous part in history; but the *Quirinal*, adjoining it on the S.E., is mentioned in the earliest traditions of Rome. On the Quirinal lay the Sabine settlement whose union with that on the Palatine formed the city of Rome. The Servian Wall (see p. xxx and the Plan of Ancient Rome, p. 268) ran along the N.W. side of the Quirinal, and then to the S.E. and E. behind the Baths of Diocletian and the railway-station, enclosing besides the Quirinal the *Viminal* (to the S.E.) and a part of the *Esquiline* (the *Cispius* and *Oppius*). According to the division of the city by Augustus (p. xxxii), this quarter comprised two districts, the *Alta Semita* (Quirinal) and the *Esquiliae* (Esquiline). The building of Aurelian's wall shows that this quarter was afterwards extended. In the middle ages these hills were thinly populated and formed a single region only, named the *Rione Monti*, the most spacious of the city. Its inhabitants, called *Montigiani*, differed, like those of Trastevere, in some of their characteristics from the other Romans. In the latter half of the 16th cent. Pius IV. constructed the street from the Piazza del Quirinale to the Porta Pia. The second main street, intersecting this one almost at right angles and leading from the Pincio to Santa Maria Maggiore, was made by Sixtus V., who also provided the hills with water. With the exception of these inhabited quarters almost the entire E. part of Rome was until lately occupied by vineyards and gardens. But the selection of the city as the capital of the kingdom of Italy in 1870 gave a strong impulse to its extension, and this quarter has assumed quite a new aspect since that event.

The region known for ages as the *Strangers' Quarter* lies at the W. base and on the slope of the Pincio, its central point being

the Piazza di Spagna (p. 183). Thence it stretches N. to the Piazza del Popolo, W. to the Corso Umberto Primo (p. 227), and E. over the Quirinal to the railway-station. — Our description starts from the Piazza del Popolo, at the W. base of the Pincio.

a. Piazza del Popolo. Monte Pincio. Piazza di Spagna.

The N. entrance to Rome is formed by the **Porta del Popolo** (Pl. I, 13), through which, before the construction of the railroad, most visitors approched the Eternal City. It lies at the beginning of the Via Flaminia (p. 429), which connects Rome with Tuscany. The gate was constructed in 1562 by *Vignola* on the site of the Porta Flaminia of Aurelian's wall (p. 177), while the side towards the town was added by *Bernini* in 1655, on the occasion of the entry of Queen Christina of Sweden (p. 416). In 1878 it was enlarged by the addition of two side-portals. The gate is named after the adjoining church of Santa Maria del Popolo. — Outside the gate, on the right, is the *Villa Borghese (Villa Umberto Primo)*, see p. 218.

Within the gate lies the handsome *Piazza del Popolo (Pl. I, 13, 16), adorned with an *Obelisk* between four water-spouting lions, which was erected by Augustus in 10 B.C. in the Circus Maximus to commemorate the subjugation of Egypt, and dedicated to the Sun. The hieroglyphic inscription mentions the names of Merenptah I. and Ramses III. (13-12th cent. B.C.). The obelisk was removed to its present position by order of Sixtus V. in 1589. The shaft is 78 ft. in height, and the whole monument with the pedestal and cross 118 ft. — On the W. and E. the Piazza is bounded by curved walls with groups of Neptune and Tritons, and of Roma between the Tiber and the Anio. The *Via Ferdinando di Savoia*, behind the W. wall, leads across the *Ponte Margherita* (Pl. I, 14) to the Prati di Castello (p. 359) and the Vatican (tramways Nos. 14, 16; pp. 3, 4 in the Appendix). Behind the E. wall are approaches ascending to the Pincio (p. 181).

***Santa Maria del Popolo** (Pl. I, 16), said to have been founded by Pope Paschalis II. in 1099 on the site of the tombs of the Domitii, the burial-place of Nero, which was haunted by evil spirits, was entirely re-erected under Sixtus IV. in 1472-77. The church gives title to a cardinal. The interior, decorated in 1655 by *Bernini* in the baroque style, consists of nave, aisles, transept, and octagonal dome, and contains handsome monuments of the 15th cent. (comp. p. lxvii) and other works of art. The sacristan shows the choir and chapels; fee $^1/_2$ fr.; best light in the morning.

Right Aisle. The 1st Chapel, formerly *della Rovere*, now *Venuti*, was painted in 1485-89 by *Pinturicchio:* *Altar-piece, Adoration of the Infant Christ; in the lunettes, life of St. Jerome. On the left, the tomb of Cardinal Cristof. della Rovere (d. 1477),

by *Mino da Fiesole* and *Andrea Bregno;* right, that of Cardinal de Castro (1506). — On the pillar to the left, a bust of F. Catel, the painter (d. 1857), by *Troschel.* — In the 2nd Chapel (Cappella Cibò): Assumption of Mary, altar-piece by *C. Maratta.* — 3rd Chapel, painted by *Pinturicchio* (ca. 1504-7): above the altar, Madonna with saints; on the left, Assumption of the Virgin; in the lunettes, scenes from the life of Mary; in the predelle, representations of martyrs in grisaille; on the right, tomb of Giov. Basso della Rovere (d. 1483); on the left, recumbent bronze figure of Cardinal Pietro Foscari (d. 1483), by *Ant. Rizzo.* — In the 4th Chapel (Cappella Costa) is a fine marble altar of 1489, with statues of St. Catharine between St. Anthony of Padua and St. Vincent; right, tomb of Marcantonio Albertoni (d. 1485); left, that of the founder of the chapel, Cardinal Giorgio Costa of Lisbon (d. 1503); in the lunettes are the four church-fathers, by *Pinturicchio* (1489).

Right Transept. On the right, tomb of Cardinal Podocatharus of Cyprus (d. 1506).

To the left of the tomb is a door leading into a passage, with an altar from the studio of A. Bregno (1497) presented by G. de Pereriis, at the end of which is the sacristy, containing the former canopy of the high-altar of Alexander VI., by *Andrea Bregno* (1473), with an ancient Madonna of the Sienese school and the beautiful monuments of (left) Archbishop Rocca (d. 1482), and (right) Bishop Gomiel.

Left Aisle. On the W. wall, next the entrance, curious allegorical tomb of Giov. Batt. Gislenus (d. 1670). 1st Chapel, on the left and right of the altar, two ciboria by *Andrea Bregno* (15th cent.); left, tomb of Card. Ant. Pallavicino (d. 1507). By the adjacent pillar the baroque monument of a Princess Chigi, by *Posi* (177). — The magnificent *Cappella Chigi was constructed under the direction of *Raphael* for Agostino Chigi (p. 414) in honour of Our Lady of Loreto, in the form of a Greek cross, with a lofty dome, in the style affected for such structures in the 16th century. On the vaulting of the dome are *Mosaics executed in 1516 by Luigi della Pace, from Raphael's cartoons, admirably adapted to the spaces they fill and displaying the master's power in its highest manifestation. Around the central circular scene, which represents the Creator surrounded by angels, are grouped seven planet symbols and a genius leaning on a globe, separated by ornamental divisions. Each planet is represented by an ancient deity: Diana or Luna, Mercury, Venus, Apollo, Mars, Jupiter, and Saturn. They are portrayed in half-figure with appropriate action, and each is enclosed within a segment of the zodiac, on which rests an angel, either pointing to the Creator above or in the act of adoration. This association of gods and angels recalls the prophets and sibyls of Michael Angelo, each of whom is also accompanied by a genius. But Raphael's composition is entirely independent, with a distinct significance of its own. To the right is the tomb of Agostino Chigi,

by *Lorenzetto*, restored in 1652 by *Bernini:* to the left, the tomb of his brother Sigismondo Chigi, also by *Lorenzetto.* The altar-piece, a Nativity of the Virgin with God the Father and angels above, is a late work (much darkened) by *Sebastian del Piombo;* the other pictures are by *Salviati* and *Franc. Vanni.* The bronze relief on the front of the altar, Christ and the Samaritan Woman, by *Lorenzetto*, was until 1652 on Agostino Chigi's tomb. In the niches four statues of prophets: beside the altar (left) *Jonah, designed by *Raphael*, and (right) Elijah, by *Lorenzetto;* at the entrance (left) Daniel, by *Bernini*, and (right) Habakkuk, by *Algardi.*

Left Transept: Tomb of Cardinal Bernardino Lonati (a Florentine work of the 15th cent.). The outer chapel, to the left of the choir, contains a statue of St. Bibiana, by *Bernini*, from the church mentioned at p. 210.

In the Choir, *Ceiling-frescoes by *Pinturicchio* (1508-9): Coronation of the Virgin, the Four Evangelists, and the Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine, in excellent preservation, and long deservedly admired for the skilful distribution of space. Beneath are the *Tombs of the cardinals Girolamo Basso della Rovere and Ascanio Sforza by *Andrea Sansovino*, erected by order of Julius II. (1505-7). The same pope caused the two fine stained-glass windows to be executed by *Guillaume de Marcillat.*

In the adjacent suppressed Augustine monastery (now almost wholly removed) Luther resided during his visit to Rome (1510 or 1511).

Three streets diverge from the Piazza del Popolo on the S.: to the right the *Via di Ripetta*, parallel with the river (p. 244); in the centre the *Corso Umberto Primo* (p. 227); and to the left the *Via del Babuino.* The last, with the *Church of All Saints* (p. 165), the Palazza Grifoni (Nos. 79-83) occupied by *Richard Wagner* in 1876, and the house (No. 144) in which *John Gibson*, the sculptor, died in 1866, leads to the Piazza di Spagna (p. 183). — Between the last two streets stands the church of *Santa Maria in Monte Santo*, and between the first two that of *Santa Maria de' Miracoli*, both with domes and vestibules, designed by Rainaldi (1662-64), and completed by Bernini and C. Fontana. — Parallel with the Via del Babuino, on the E., runs the *Via Margutta*, the chief artists' street, with innumerable studios.

If we ascend the Pincio by the approaches named at p. 178 (gates closed one hour after Ave Maria), we observe in the first circular space two granite columns from the temple of Venus and Roma (p. 303), adorned with the prows of ships (modern); in the niches three marble statues, above, captive Dacians, imitations of antiques. Beyond these, a large relief. Halfway up are an antique granite basin, with a fountain, and a large *Equestrian Statue of Victor Emanuel II.*, erected in 1878, under a loggia.

The *Pincio (Pl. I, 16, 17, 20; comp. p. 177), the *collis hortorum*, or 'hill of gardens', of the ancients, was called *Mons Pincius* from a palace of the Pincii, an influential family of the later period of the empire. Here were once the famous gardens of Lucullus, in which Messalina, the wife of Claudius, afterwards celebrated her orgies. A vineyard belonging to the monastery of Santa Maria del Popolo was converted by *Giuseppe Valadier*, the Roman architect, during the Napoleonic régime (1809-14), into the beautiful pleasure-grounds. This is a fashionable resort towards evening (comp. p. 171), when the Italians pay and receive visits in their carriages. — The projecting terrace above the Piazza del Popolo (150 ft.) commands a magnificent *View, which, however, like many other views in Rome, has been much impaired by the new buildings of the last few decades.

Beyond the Piazza del Popolo and the new quarter with the Palazzo di Giustizia, on the opposite bank of the Tiber, rises the huge dome of St. Peter's, adjoining which, on the right, are the spire of the Church of Lourdes, the Vatican, and a portion of the Leonine wall. Among the hills which bound the horizon, the point planted with cypresses to the right is Monte Mario, with the Villa Mellini. To the left of St. Peter's, close to the Tiber, which is not visible, is the round castle of Sant' Angelo, with the bronze angel which crowns it. The pines on the height to the left of the castle belong to the Villa Lante on the Janiculum, with the Passeggiata Margherita, on which the statue of Garibaldi is conspicuous. Farther to the left, on the height, the façade of the Acqua Paola, adorned with a cross. Between the spectator and the hills is a labyrinth of houses and churches. The following points serve as landmarks. Of the two nearest churches that with the two towers to the right is San Giacomo al Corso, that with the dome to the left, San Carlo al Corso; behind the former is the round glass roof of the Mausoleum of Augustus, and between the two appear the flat dome of the Pantheon and the higher dome of San Carlo ai Catinari, beyond which a part of the Campagna is visible. To the left of this, on the height in the distance, rises the long, undecorated side of the church of Santa Maria in Aracoeli, and behind it appears the tower of the senatorial palace on the Capitol. Adjacent is the huge monument of Victor Emanuel II. On the right side of the Capitol the upper part of the column of M. Aurelius in the Piazza Colonna is visible. Adjacent to the Capitol, on the left, is the Villa Mills on the Palatine. Farther to the left, a low tower by the Quirinal, the so-called Torre di Milizie. To the extreme left, and less distant, is the extensive royal palace on the Quirinal.

Near the middle of the gardens, beside the *Café*, rises an *Obelisk*, which Hadrian erected in front of the tomb of Antinous on the Via Labicana. It lay in a vigna outside the Porta Maggiore (p. 213) till 1633, and was erected here in 1822. At the E. end of the Viale dell' Obelisco a viaduct opened in 1908 affords access to the Villa Borghese (p. 218). — The various walks are flanked with busts of distinguished Italians from Julius Cæsar to Daniele Manin. To the right of the road leading to the S. exit of the Pincio is a monument by Ercole Rosa, erected in 1883 to the brothers *Cairoli* of Pavia, who fell in battle near Rome in 1867 and 1870. A monument, to the left, near the exit, commemorates *Galileo Galilei*,

who was confined from 1630 to 1633, at the instance of the Inquisition, in the Villa Medici, for the crime of 'having seen the earth go round the sun'. — The exit is closed by an iron gate.

Leaving the Pincio by this S. gate, we observe to the left the Villa Medici. In front of it is an avenue of evergreen-oaks and a fountain, whence a celebrated view of St. Peter's, most striking towards evening or by moonlight, is obtained.

The **Villa Medici** (Pl. I, 17, 20), erected before 1574 by *Annibale Lippi* for Cardinal Ricci da Montepulciano, came into possession of Cardinal Alessandro de' Medici (afterwards Pope Leo XI.) about 1600, and subsequently belonged to the grand-dukes of Tuscany. In 1803 the French academy of art, founded by Louis XIV. in 1666, was transferred hither (comp. pp. 159, 231). Ancient reliefs (*e.g.* six from the Ara Pacis, p. 197) are built into the walls of the tastefully decorated garden-façade of the villa (adm., see p. 173; by the gate to the left, or by the staircase to the right in the house). The wing contains a collection of casts, for the purposes of study. To the right, in the garden, between two columns with an architrave, is an antique statue with an admirable head of Meleager not belonging to it, perhaps by Scopas (p. l). From the terrace (20-25 c. if the door is shut) we enter the upper garden (the '*Boschetto*'), from the highest point of which, the Belvedere, a fine view is enjoyed. On the terrace is a bronze bust of J.B. Suvée (1743-1807), the painter, by C. Alaphilippe (1903).

The street passing the front of the Villa Medici ends in the Piazza della Trinità (Pl. I, 20, 21), where to the left rises the church of SS. Trinità de' Monti. The *Obelisk* in front of it, a conspicuous object from many points, is an antique imitation of that in the Piazza del Popolo, and once adorned the gardens of Sallust.

Santissima Trinità de' Monti (Pl. I, 20), erected by Charles VIII. of France in 1495, and devastated during the French Revolution, was restored by *Mazois* in 1816 by order of Louis XVIII. It belongs to a convent (Dames du Sacré-Cœur) and is seldom open except in the evening at vespers (1 hr. before Ave Maria). When the door is closed, visitors ascend a side-staircase on the left, and ring at a door under a metal roof.

Left, 2nd Chapel: *Descent from the Cross, altar-piece al fresco, by *Daniele da Volterra*, his masterpiece (freely restored and scarcely ever in a good light); the excellence of the drawing and composition is better seen in a sepia-drawing at the Lateran (p. 353). 3rd Chapel: Madonna, altar-piece by *Ph. Veit.* 4th Chapel: St. Joseph, by *Langlois.* 6th Chapel: Christ, the Wise and Foolish Virgins (left), and Return of the Prodigal (right), an altar-piece by *Seitz.* — Right, 3rd Chapel: Assumption of the Virgin, *Dan. da Volterra* (school-piece, with a portrait of Michael Angelo, who is said to have worked on it). 5th Chapel: Presentation in the Temple, Adoration of the Magi, Adoration of the Shepherds, of the *School of Raphael.* 6th Chapel: Resurrection, Ascension, Descent of the Holy Ghost, *School of Perugino.* — In the transept, which is supported by Gothic arches, paintings by *Perin del Vaga* and *F. Zuccaro.*

To the S.E. from the Piazza the broad *Via Sistina* (p. 185) runs to the left, and to the right the small *Via Gregoriana*, which ends in the cross-street, Via Capo le Case (p. 184). — Lift from the Piazza di Spagna, see below.

The **Scala di Spagna** (Pl. I, 20, 21; 'Gradinata della Trinità de' Monti'), which descends from SS. Trinità de' Monti to the Piazza di Spagna by 137 steps, was constructed by *Al. Specchi* and *Franc. de Sanctis* in 1721-25. Models for artists with their picturesque costumes frequent its vicinity. At the foot of the steps (to the left as we descend), No. 26, is the house where *John Keats* died on Feb. 23rd, 1821, purchased in 1908 by the Keats-Shelley Memorial Association and containing many relics, manuscripts, etc. connected with the lives of the two poets and their sojourn in Italy, as well as a valuable library (adm. on week-days 10.30-1; 50 c.).

The **Piazza di Spagna** (Pl. I, 17, 18; 82 ft.), with its hotels and attractive shops, is the central point of the strangers' quarter. Opposite the steps is *La Barcaccia* (barque), a fountain by Bernini in the shape of a war-ship, spouting water from its cannons. This form was chosen by the artist because his supply of water, from a branch of the Acqua Vergine, had very little 'head'. — The *Via del Babuino*, leading to the N., is mentioned on p. 180; the *Via Condotti*, leading to the W. opposite the steps, on p. 243. From the N.E. corner of the piazza, next the Hôtel de Londres, a lift *(ascensore)* plies to the Pincio until dusk (up 10, down 5 c.). — The square derives its name from the *Palazzo di Spagna*, on the W. side between the Via Borgognona and the Via Frattina, which has been the Spanish embassy to the Curia since the 17th century. In front of the palace rises the *Column of the Immacolata*, erected by Pius IX. in honour of the 'Immaculate Conception of the Virgin', a dogma promulgated in 1854; on the top of the cipollino column stands the bronze statue of Mary; beneath are Moses, David, Isaiah, and Ezekiel. — The small E. expansion of the Piazza at this point, known as the *Piazza Mignanelli* (Pl. I, 21), is the starting-point of several lines of omnibuses (comp. the Appendix).

To the S. is the *Collegio di Propaganda Fide* (Pl. I, 21), founded in 1622 by Gregory XV., and extended in 1627 by his successor Urban VIII. (whence '*Collegium Urbanum*'), an establishment for the propagation of the Roman Catholic faith, where pupils of many different nationalities are educated as missionaries. A celebration occasionally takes place on Jan. 6th, with speeches in various languages by the students (adm. by ticket). The printing-office (Tipografia Poliglotta) of the college was formerly celebrated as the richest in type for foreign languages. On the second floor is the *Museo Borgiano* (mostly ethnographical; open free on Mon., Thurs., and Sat., 10-12).

To the S.E. from the Piazza di Spagna the *Via de' Due Macelli*

(to the left of the Propaganda) runs straight to the tunnel (p. 201) under the Quirinal (tramway, see Appendix, pp. 3, 4, Nos. 11, 14, 16, and 18); while the *Via di Propaganda* (to the right) leads to the church of Sant' Andrea delle Fratte at the corner of the *Via Capo le Case* (p. 183). The church of —

Sant' Andrea delle Fratte (Pl. I, 21) is by *Giov. Guerra* (1605-17); the dome, the bold campanile, the tribuna, and the coffering of the barrel-roof are by *Borromini;* the façade was added in 1826 by *Gius. Valadier.* The name refers to the hedges *(fratte)* enclosing the gardens here in the 16th and 17th cent. (comp. p. 177).

The pictures in the interior are poor works of the 17th cent.; the two angels to the right and left of the choir, by *Bernini,* were originally destined for the Ponte Sant' Angelo. In the 2nd Chapel on the right is (on the right side) the monument of Miss Falconnet by *Harriet Hosmer;* on the last pillar to the right, in front of the aisle, the monument of the artist R. Schadow (d. 1822), by *Em. Wolff.* To the left of the exit to the Via Capo le Case is the tomb of Angelica Kauffmann (d. 1807).

In the Via Capo le Case stands the church of *San Giuseppe a Capo le Case* (Pl. I, 21), adjoining which is the *Museo Artistico Industriale,* an unimportant collection of terracottas, majolica, glass, and ivory and wood carving (open daily 10-2; adm. 50 c.; closed on public holidays, on April 21st, and from Aug. 15th to Sept. 15th).

From Sant' Andrea delle Fratte (see above) we follow the Via di Sant' Andrea delle Fratte, to the left, and then turn to the left into the *Via del Nazareno* (Pl. I, 21). To the right in the court of No. 12 are remains of three arches, with engaged columns between them, belonging to the *Aqua Virgo,* with a long inscription to the effect that the Emperor Claudius restored the aqueduct that had been 'disarranged' by his predecessor Caligula (comp. p. 185). The Via del Nazareno leads to the *Via del Tritone* (Pl. I, 21), the busy thoroughfare between the quarter on the N. hills and the Corso Umberto Primo, which ends to the left (E.) in the Piazza Barberini (p. 186), and to the right (W.) in the Piazza Colonna (p. 229).

The Via del Nazareno is continued to the S. by the winding Via della Stamperia (Pl. I, II, 21), which passes the *Ministry of Agriculture* and the royal *Engraving Establishment* (*Regia Calcografia,* p. 162), and ends at the Fontana di Trevi.

The ***Fontana di Trevi** (Pl. II, 21), the most magnificent of the public fountains of Rome, is erected against the S. side of the *Palazzo Poli,* and was completed in 1762 from a design by *Nicc. Salvi* (1735), who was aided by a drawing by Bernini. In the central niche is a figure of Neptune, by *Pietro Bracci;* at the sides, Health (right) and Fertility (left); in front, a large stone basin.

The ancient *Aqua Virgo,* which issues here, was conducted by M. Agrippa from the Campagna, chiefly by a subterranean channel 14 M. in length, to supply his baths beside the Pantheon (p. 249), in 19 B.C. It enters the city near the Villa Medici (p. 182). The name originated in

the tradition (perhaps not unconnected with the virgin purity of the water) that a girl once pointed out the spring to the military engineers of Agrippa. The aqueduct was restored by Claudius in A.D. 46 (to which fact the inscription mentioned above refers), and later by the popes Hadrian I. and Nicholas V. In 1453 the latter pope conducted hither the main stream of the aqueduct, and the fountain then exchanged its ancient name for its present name of Trevi (a corruption of 'Trivio'), which it derives from its three outlets. This aqueduct yields daily upwards of 17½ million gallons of water, perhaps the best in Rome. The fountains in the Piazza di Spagna, the Piazza Navona, and the Piazza Farnese are supplied from the same source. — On quitting Rome travellers used to take a draught from this fountain and throw a coin into the basin, in the pious belief that their return was thus ensured.

The Via delle Muratte (at No. 78 in which Donizetti lived; tablet) leads to the S.W. from the fountain to the Corso (p. 230). Opposite the fountain is *Santi Vincenzo ed Anastasio* (Pl. II, 21), erected in 1650 by Cardinal Mazarin, with its picturesque façade, from designs by M. Lunghi the Younger. In its crypt are preserved the hearts of the popes since Sixtus V. — The Via di San Vincenzo, called farther on Via de' Lucchesi, and then (beyond the Piazza Pilotta) the Via Pilotta (p. 202), leads to the *Palazzo Colonna* (p. 243). (From the Via de' Lucchesi the Via della Dataria leads on the left to the Quirinal; p. 203.)

b. Via Sistina. The Ludovisi Quarter. Quattro Fontane. Via Venti Settembre.

The Via Sistina (Pl. I, 21), which begins at the top of the Scala di Spagna and runs thence to the S.E., was, as already mentioned on p. 177, one of the new streets constructed by Sixtus V. From the top of the Pincio it descends into the hollow between that hill and the Quirinal, then, with its continuation the Via Quattro Fontane (p. 187), crosses first the crest of the Quirinal and, beyond another hollow, that of the Viminal, and finally, under the name of Via Agostino Depretis, ends on the Esquiline at the church of Santa Maria Maggiore (p. 206), which fills in the vista from the higher points along the entire line of streets.

To the right, immediately at the beginning of the street, close to the Piazza Trinità de' Monti, Via Sistina 64, is the *Casa Zuccari* (Pl. I, 21), once the house of the family of the artists of that name. No. 48, farther on, on the right, was the residence of Thorvaldsen (comp. p. 187; tablet on the staircase); and No. 72 (on the left; now the Hôt. Lavigne) was occupied by Angelica Kauffmann when Goethe visited Rome.

The *Via di Porta Pinciana*, which diverges to the left farther on, forms the W. boundary of the new Ludovisi Quarter and leads past the *Villa Malta* (Pl. I, 20; now the property of the German chancellor Prince Bülow) to the Porta Pinciana (p. 187). — Farther on in the Via Sistina, No. 126, to the left, is the house where Gogol, the Russian author, lived in 1838-42 (inscription).

To the right, at the end of the Via Sistina, diverges the *Via del Tritone* (p. 184), while on the slope to the left ascends the Piazza Barberini (Pl. I, 21, 24), the chief decoration of which is the ***Fontana del Tritone**, by *Bernini*, with a Triton blowing a conch. — To the S. is an annexe of the *Palazzo Barberini* (p. 187).

To the left of the Piazza Barberini lies the Piazza de' Cappuccini, in which is situated the church of **Santa Maria della Concezione** (Pl. I, 21, 24), or *dei Cappuccini*, founded in 1624 by Card. Barberini. In the interior, over the door, is a copy of Giotto's Navicella (p. 365), by *Franc. Beretta.* 1st Chapel on the right: St. Michael, by *Guido Reni;* 3rd, remains of frescoes by *Domenichino.* Beneath a stone in front of the steps to the choir lies the founder of the church ('hic jacet pulvis cinis et nihil').

Beneath the church are four Burial Vaults (shown by one of the monks; fee), decorated in a ghastly manner with the bones of about 4000 departed Capuchins. Each vault contains a tomb with earth from Jerusalem. In the case of a new interment, the bones which had been longest undisturbed were used in the manner indicated. The vaults are illuminated on 2nd Nov. (All Souls' Day), after Ave Maria.

From the Piazza de' Cappuccini the Via S. Isidoro leads to the N.W. to the piazza of that name, with the church of **Sant' Isidoro** (Pl. I, 20, 21), erected in the baroque style in 1622 and belonging to the Irish Franciscan College, with altar-pieces by Carlo Maratta.

The Via Véneto (Pl. I, 21, 23), flanked with trees and winding up the hill from the Piazza de' Cappuccini, leads to the new quarter which has sprung up since 1885 on the grounds of the former *Villa Ludovisi.* In this street, a short distance before its intersection with the Via Ludovisi and the Via Boncompagni, rises, on the right, the handsome *Palazzo Margherita* (Pl. I, 23), formerly called the *Palazzo Boncompagni-Piombino,* erected by G. Koch (1886-90) and since 1900 the residence of the Queen-Dowager Margherita. The celebrated Ludovisi collection of antiques has been transferred to the Museo delle Terme (p. 198). The district on which the present Ludovisi quarter stands was occupied in antiquity by the splendid *Gardens of Sallust*, the historian, which were afterwards acquired by the emperors. The numerous edifices in these gardens are now represented by a large domed building with eight niches in the Piazza Sallustiana (Pl. I, 26), called without foundation 'Tempio di Venere', but more probably a nymphæum.

Beyond the Palazzo Margherita the broad Via Veneto leads to the Porta Pinciana. In the Via Lombardia, the second side-street on the left, is the entrance to the *Casino dell' Aurora* (Pl. I, 20), a garden-house belonging to the former Villa Ludovisi. On the groundfloor is a ceiling-painting of Aurora, and on the first floor one of Fama, both by *Guercino* (no admission). Near the gate, to the E., is an antique bust of the type of Alexander the Great (erroneously named Belisarius), which with the surrounding decoration was brought from the Villa Ludovisi (see above).

Outside the *Porta Pinciana* (Pl. I, 20, 23) is the E. entrance to the *Villa Borghese (Villa Umberto Primo)*, see pp. 217, 218.

From the Piazza Barberini (p. 186), the Via Sistina is continued by the *Via Quattro Fontane* (Pl. I, II, 24), in which, to the left, is the —

***Palazzo Barberini** (Pl. I, 24), an imposing structure of the late-Renaissance, begun in 1624 by *Maderna* under Urban VIII., and completed by *Bernini* in the baroque style (p. lxxix). The garden in front contains a marble statue of *Thorvaldsen*, by E. Wolff, after a work by the master himself, erected here, near his studio (p. 185), by his pupils and friends in 1874. — The principal staircase is to the left under the arcades; built into it is a Greek tomb-relief (top half modern); on the landing of the first floor, a lion in high-relief, from Tivoli. The rooms on the upper floor, including the sculpture saloon, with a large ceiling-painting ('Il Trionfo della Gloria') by *Pietro da Cortona* and a number of ancient and modern sculptures, are shown only in the absence of the Spanish ambassador to the Quirinal, who occupies this part of the palace.

The Galleria Barberini, on the S. side of the right wing (entrance through the garden; adm., see p. 172), now contains only a limited number of important pictures, the principal ones having been removed to the ambassador's private appartments.

I. Room: *Pomarancio*, 10. Magdalene, 11. Adam and Eve. — II. Room. In the centre, the so-called **Suppliant*, an admirable original Greek statue of the early-Phidian period, representing a girl seeking protection at an altar (comp. p. 398). — 43. *Mengs*, Portrait of his daughter; 54. *And. del Sarto*, Holy Family; 57. *Spanish School*, Anna Colonna; *Guido Reni*, 44. Sleeping child, 58. St. Andreas Corsini. — III. Room: 66. *Fr. Francia* (?), Madonna; 68. *Ghirlandaio*, Nativity; 69. *Justus van Ghent* (not Melozzo da Forli), Frederick III. of Montefeltro; 81. *Fr. Francia* (?), Madonna with St. Jerome; 82. *Sodoma* (?), Madonna; 75. *School of Giov. Bellini*, Madonna; 79. *Lor. Costa*, Holy Family; 80. *Raphael* (ca. 1510; sadly injured), Portrait of the so-called Fornarina, the artist's mistress, whom later tradition groundlessly describes as a baker's daughter. The Fornarina is merely a round-faced Roman girl, such as may frequently be met in the streets of Rome to-day — no radiant beauty but full of living charm. 90. *Dürer*, Christ among the Scribes, painted at Venice in five days in 1506 ('opus quinque dierum'). The numerous heads in this picture are ungrouped, some of them resemble caricatures, and it is in the execution of the expressive hands alone that the workmanship of the master is apparent. *Claude Lorrain*, 94. Landscape, 106. Acqua Acetosa; 97, 103. *Fra Carnevale*, Renaissance interiors; 100. *B. Striegel*, Portrait. This room also contains 14 ideal portraits of celebrated men (Solomon, Moses, Homer, etc.), painted for Duke Frederick III. of Urbino by *Justus van Ghent* and *Giov. Santi*. In the middle is the model of *Bernini's* Elephant in the Piazza della Minerva (p. 249). — IV. Room: 111. *Sacchi*, Urban VIII.; 102. *Van Dyck*, Queen Henrietta of England; 115. *N. Poussin*, Death of Germanicus; 118. *Cagnacci* (p. 310; not Guido Reni), Beatrice Cenci (so-called, p. 266); 117. *Scip. Gaetano*, Lucrezia Cenci, stepmother of Beatrice; 123. *Imitator of Palma Vecchio* (not *Titian*), 'La Schiava', female portrait; 127. Europa and the Bull (ancient mosaic from Palestrina, badly preserved); 124, 128. *Poussin*, Landscapes; 130. *Ribera*

(Spagnoletto), St. Jerome; *Claude Lorrain*, 134. Sea-piece, 139. Castel Gandolfo. — The *Bibliotheca Barberiniana* was removed to the Vatican in 1902 (see p. 410).

Opposite, on the right side of the street, is the *Scottish College* (p. 165), founded in 1600 and rebuilt in 1869, with the church of *Sant' Andrea dei Scozzesi.* The *Canadian College* is situated farther on in the same street.

The Via Quattro Fontane ascends the Quirinal, at the top of which it intersects the Via del Quirinale (p. 202) and the Via Venti Settembre. At the point of intersection are the **Quattro Fontane** (Pl. I, 24), the four fountains after which the street is named. To the right, in the direction of the Quirinal, is the small church of *San Carlo*, or *San Carlino*, built by Borromini in 1640-67 in the most extravagant baroque style. Avoiding all straight lines, the architect has utilized the narrow limits at his disposal with rare skill to produce a rich effect. Straight on, in the direction of Santa Maria Maggiore, the street descends to the Via Nazionale (p. 199).

The Via Venti Settembre (Pl. I, 24, 27, 26), leading to the N.E. over the ridge of the Quirinal hill to the Porta Pia, derives its name from the entry of the Italian troops on Sept. 20th, 1870 (p. xxxix). It is traversed by electric tramways Nos. 2, 8, 9, and 13 (see Appendix).

The corner-house in this street, to the right, at the Quattro Fontane, is the *Palazzo Albani*, built by Dom. Fontana in 1600 for Cardinal Mattei and afterwards inhabited by Cardinal Al. Albani (p. 432). Farther on, to the right, is the *War Office* (1888). — The *Vicolo San Niccolò da Tolentino*, passing the *Collegium Germanicum* (p. 169), founded in 1552 and the residence of the General of the Jesuits, and the church of *San Niccolò da Tolentino*, built in 1614 by G. B. Baratta, leads to the left to the Ludovisi quarter (p. 186).

In the Piazza San Bernardo, which opens on the right, is the round church of San Bernardo (Pl. I, 24), originally one of the corner-halls of the Thermæ of Diocletian (p. 190), consecrated in 1600. The vaulting is antique, and, like that of the Pantheon, was originally open in the centre.

Opposite, on the other side of the Via Venti Settembre, is the ancient church of **Santa Susanna** (Pl. I, 24), altered to its present form in 1603 by *C. Maderna.* Paintings from the history of St. Susanna (martyred under Diocletian) and of Susanna of the Apocrypha, by *Baldassare Croce* and *Cesare Nebbia.* Adjoining the church is the *United States Embassy and Consulate* (p. 157).

Near this point (entrance in the Via Santa Susanna 1) is the *Museo Agrario* (Pl. I, 24), or *Agricultural Museum*, open free on Tues., Thurs., and Sun., 11-4. Beside it the new building for the *Ministry of Agriculture Manufactures,* and *Commerce* is under construction.

Farther on, on the same side of the street, is the church of

Santa Maria della Vittoria (Pl. I, 24), so called from an image of the Virgin which is said to have been instrumental in gaining the victory for the imperial troops at the battle of the 'White Hill' near Prague (1620), afterwards deposited here, but burned in 1833. The church was designed by *C. Maderna*, the façade by *G. B. Soria*.

In the 2nd Chapel on the right, an ala r-piece (Mary giving the Infant Christ to St. Francis, and frescoes (the ecstasy and 'stigmata' of St. Francis) by *Domenichino*. In the 3rd Chapel on the left, the Trinity by *Guercino*. In the left transept is the notorious group of St. Theresa by *Bernini*, the execution of which is masterly, whatever may be thought of the spirit. The apse was gorgeously restored in 1884 at the cost of Prince Al. Torlonia, and adorned with frescoes by *Serra* (Procession after the battle of the White Hill.

At the opposite corner, whence a short street leads to the Piazza delle Terme, is the conspicuous **Fontanone dell' Acqua Felice** (Pl. I, 24), erected by *Domenico Fontana* under Sixtus V. (Felice Peretti). The badly-executed Moses, an imitation of Michael Angelo's (p. 217), is by *Prospero Bresciano*, who is said to have died of vexation on account of his failure; at the sides, Aaron and Gideon by *Giov. Batt. della Porta* and *Flaminio Vacca;* in front, four modern lions (antique originals in the Vatican, p. 405). The *Acqua Felice* was conducted hither in 1583-87 from Colonna in the Alban Mts., a distance of 13 M.

The Via Venti Settembre proceeds, past the *Finance Office*, built by Canevari in 1870-77, and the statue (by Ferrari) of *Quintino Sella* (d. 1884), statesman and several times minister of finance, to the Porta Pia, 15-20 min. from the Quattro Fontane. To the right, just inside the gate, is the *British Embassy* (Pl. I, 26), in the former Villa Torlonia. To the left is the *Villa Bonaparte*, with a casino built in 1816 for Pauline Borghese, sister of Napoleon I., now the Prussian Legation to the Papal court.

The **Porta Pia** (Pl. I, 29), famous in the annals of Rome for the attack of the Italians on Sept. 20th, 1870, was begun from designs by *Michael Angelo* in 1564. On the outside, to the left, three memorial tablets, placed in 1871, 1874, and 1895, mark the place where the breach was made through which the Italians entered the city. Opposite, in the Corso d'Italia, rises a *Column of Victory* (Pl. I, 26), by Aureli and Guastalla. To the right of the gate is the old *Porta Nomentana*, walled up since 1564.

From the Porta Pia to *Sant' Agnese*, see p. 436.

The road skirting the outside of the city-wall to the right from the Porta Pia leads in a few minutes to the **Castro Pretorio** (Pl. I, 29, 30, 32, 33), a fortified camp established by Tiberius for the Prætorians, or imperial body-guard of 10,000 men (who were, down to the time of Aurelian, reinforced by the four 'Cohortes Urbanæ' with their 4000 men). The camp occupies a quadrangular

space, 430 yds. long by 380 yds. wide, and was originally enclosed by a battlemented wall, 12 ft. in height, against which vaulted chambers were built on the inside. Aurelian included the camp in his fortifications (p. 176) and doubled the height of the wall. Constantine, who disbanded the Prætorian guards, destroyed their camp so far as it did not form part of the town-wall. The Castro, which now contains modern barracks, is again devoted to military purposes and accessible only by special permission.

Two of the ancient gates (on the N. side, nearly opposite the 'Officina Elettrica', and on the E. side), both dating from the reign of Tiberius, are still extant and are good examples of Roman brickwork. The wall on the S. side was hastily repaired in the early middle ages with blocks of stone from ancient buildings.

To the E. is the large *Policlinico* (Pl. I, 32, 33), or clinical hospital, a handsome building designed by G. Podesti and completed in 1896, but not opened until 1905.

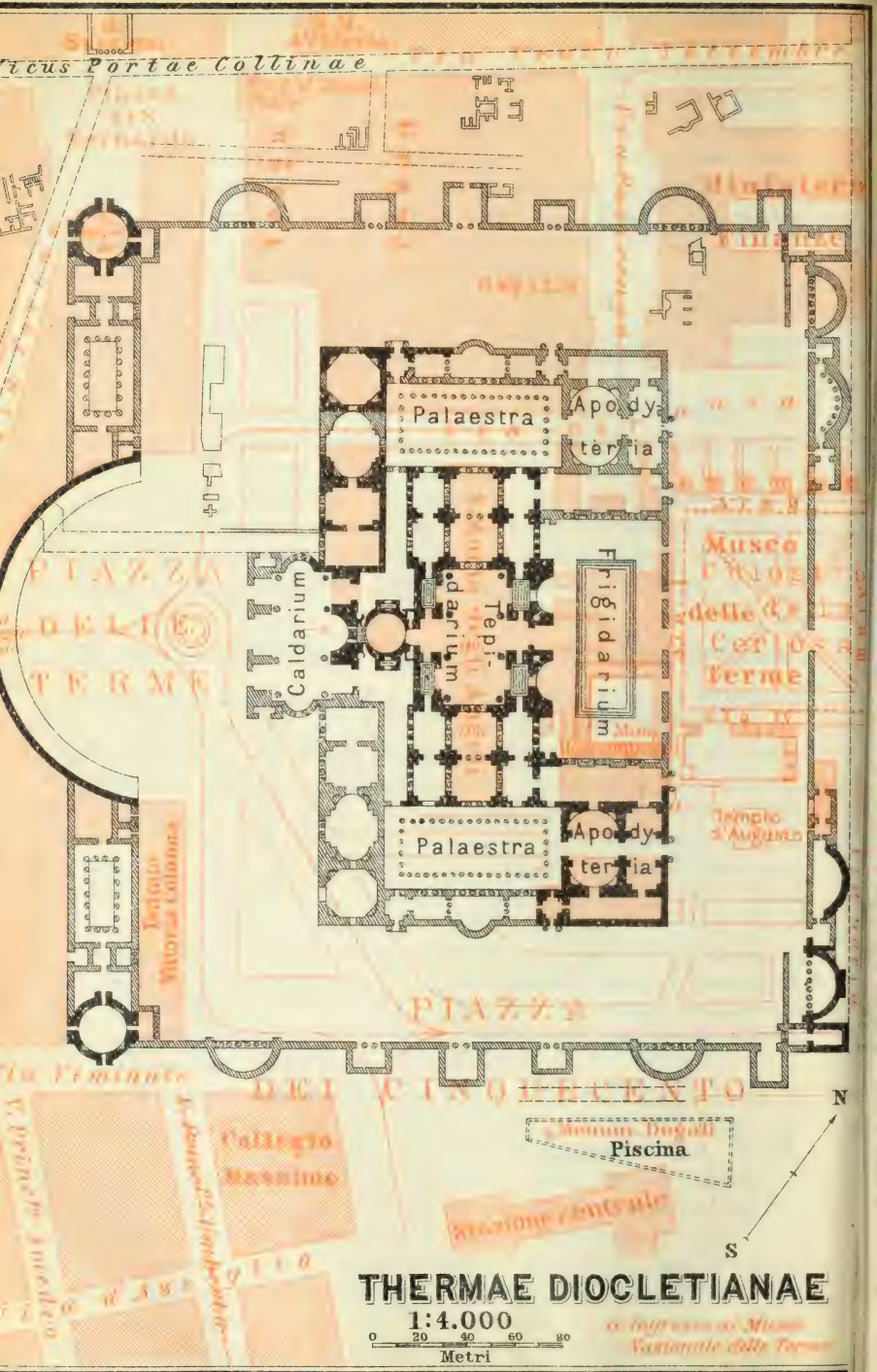
In the town-wall at the S.W. angle of the Castro Pretorio is a *Gateway*, of the time of Aurelian, the ancient name of which is unknown. It seems to have been built up in the reign of Honorius. — Hence to the *Porta San Lorenzo* (p. 210), 12 minutes.

c. Piazza delle Terme. Via Nazionale. The Quirinal.

On the S.E. side of the Piazza delle Terme and the adjoining Piazza del Cinquecento (Pl. I, 27) is the **Railway Station,** constructed in 1872. Opposite the arrival-platform begins the wide *Via Cavour*, leading to the Piazza dell' Esquilino and the Forum (see p. 214). — In front of the main façade of the station, which faces the Thermæ of Diocletian, is a *Monument* to the 500 Italian soldiers who were surprised and slain at Dogáli by the Abyssinians in 1886. A small obelisk from the temple of Isis (p. 234), found in 1882, has been incorporated in this monument. — To the E. of the station stands the most important extant fragment of the *Fortifications of Servius* (p. xxx), which consisted here of a rampart about 100 ft. in breadth and 50 ft. in height. The extant wall, about 40 ft. high, was originally banked up with earth on the inner side.

Tramways and *Omnibuses,* see Appendix.

The **Thermæ of Diocletian** (Pl. I, 27), which give name to the piazza, were the most extensive thermæ in Rome, and were completed by Diocletian and his co-regent Maximian in A.D. 305-6. The principal building was enclosed by a peribolos, the outline of the round central portion ('exedra') of which is preserved by the modern houses at the beginning of the Via Nazionale (p. 199). The corners were occupied by circular domed structures, one of which is now the church of San Bernardo (p. 188), and another is built into a girls' school on the Via Viminale. The circumference of the baths is said to have been about 2000 yds., or half as much again



graph. Anstalt von Wagner & Debes, Leip

as that of the Baths of Caracalla (p. 331), and the number of daily bathers 3000. The front faced the E., the exedra being at the back. Tradition ascribes the execution of the work to condemned Christians, in memory of whom the church of St. Cyriacus, no longer existing, was erected on the N. side in the 5th century.

Pius IV. entrusted *Michael Angelo* with the task of adapting part of the Thermæ for a *Carthusian Convent*. The large vaulted central hall was accordingly converted into the church of ***Santa Maria degli Angeli** (Pl. I, 27) in 1563-66. The present transept was then the nave, the portal was at the end on the right, and the high-altar on the left. In 1749 *Vanvitelli* disfigured the church by converting the nave into the transept and placing the entrance on the W. side (opposite the fountain, p. 199), where now a new façade is about to be erected.

A small Rotunda is first entered. The first tomb on the right is that of the painter Carlo Maratta (d. 1713), the first on the left is that of Salvator Rosa (d. 1673). In the Chapel, Christ appearing to Mary Magdalen, an altar-piece by *Arrigo Fiammingo*.

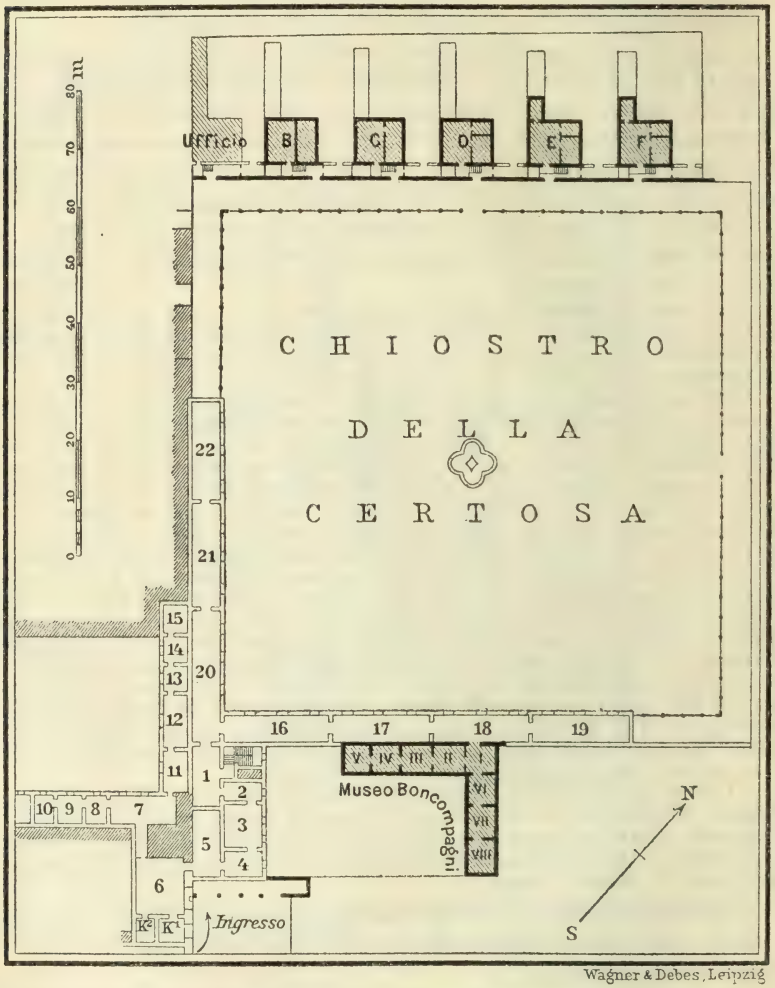
We next enter the great Transept. The niche on the right in the passage contains an admirable colossal statue of St. Bruno, founder of the Carthusian order, by *Houdon* (ca. 1760); in the chapel on the left, the Delivery of the Keys, an excellent altar-piece by *Girol. Muziano*. The transept (formerly the nave) is 100 yds. long, 29 yds. wide, and 90 ft. high. Of the 16 columns, each 45 ft. in height, eight are antique, of oriental granite, and the others were built of brick when the church was restored. — Most of the large pictures were brought from St. Peter's, where they are replaced by copies in mosaic. In the right half (on the pavement the meridian of Rome, laid down by Bianchini in 1703): on the right, Crucifixion of St. Peter by *Ricciolini;* Fall of Simon Magus, after *Franc. Vanni* (original in St. Peter's); on the left, St. Jerome among the hermits, an excellent work by *Muziano* (landscape by *Bril);* Miracles of St. Peter, *Baglioni*. At the narrow end: chapel of B. Niccolò Albergati. In the left half: on the left, Mass of St. Basil with the Emperor Valens, *Subleyras;* Fall of Simon Magus, *Pompeo Batoni;* on the right, Immaculate Conception, *P. Bianchi;* Raising of Tabitha, *P. Costanzi*. At the narrow end: chapel of St. Bruno.

In the Tribune: right, *Romanelli*, Presentation of the Virgin; *Domenichino*, Martyrdom of St. Sebastian (painted in oil on the wall); left, *Roncalli*, Death of Ananias and Sapphira; *Maratta*, Baptism of Christ. The choir contains two monumental tombs (l. Pius IV., r. Ant. Serbelloni), designed by *Michael Angelo*.

The remaining parts of the Thermæ, formerly occupied by the Carthusians, now accommodate various charitable and educational institutions and the —

****Museo Nazionale Romano delle Terme Diocleziane** (Pl. I, 27). The Thermæ Museum is intended mainly for the reception of antiques discovered on public property within the city-limits, but its scope has been enlarged by the addition of the splendid Boncompagni-Ludovisi Collection (p. 198). Frequent alterations are made in the arrangement. Admission, see p. 173. The entrance is by the door to the right in the corner opposite the railway-station (marked 'Ospizio Margherita per i Poveri Ciechi') and then

to the left in the court (at *a* in the adjoining plan of the Thermæ). Director, Prof. R. Paribeni. Catalogue (1905), $1^1/_2$ fr.; comp. Helbig, Antiquities in Rome, vol. ii, pp. 188-263.



Rooms 1-22 are on the first floor; I-VIII (Museo Boncompagni) and B-F are on the groundfloor.

We first ascend at the end of the corridor to the —

First Floor. — Room 1. In the centre, *Fragment of a Hellenistic Group*, representing the Rape of Oreithyia by Boreas or a Centaur and a Lapitha; marble vase with reliefs of cranes. On the walls are some good mosaics (fish and ornamental work), also one (rudely executed) of a skeleton, with the legend Γνῶθι σαυτόν

('know thyself)' from a tomb on the Via Appia. To the right, two large *Pillars with Inscriptions* relating to the sacrifices and games at the Secular Festivals of the city of Rome (found near the Ponte Sant' Angelo). Those on the pillar to the right relate to the games celebrated under Augustus in 17 B.C., and mention the 'Carmen Sæculare' composed for the occasion by Horace. The inscriptions on the other pillar refer to the festival under Septimius Severus in A.D. 204. On the left wall by this pillar are the *Fasti Praenestini*, or lists of festivals, which were originally built into the walls of the curia at Praeneste (p. 483). — To the left of Room 1 is —

Room ". Sculptures from the tomb of *C. Sulpicius Platorinus*, a man of rank of the time of Augustus, found in 1880 in the garden of the Villa Farnesina (p. 414; drawing of the monument near the exit-door): richly decorated marble urns; excellent bust of a girl, probably *Minatia Polla*, whose urn (by the window, to the left) was found in the tomb. This room also contains **Stucco Reliefs* from a Roman house of the early imperial period discovered in the same garden. These reliefs, from the vaulted ceiling of one of the bedrooms, depict landscapes and scenes from the cult of Bacchus and the Orphic mysteries within delicate ornamental borders, all of most masterly conception and execution.

Room 3. Fine *Bronze Figure of a Man leaning on a staff*, with short incised beard, probably a Hellenistic prince. It was found in 1884 during the building of the Teatro Nazionale (p. 202), as was also the **Bronze Figure of a Pugilist*, evidently represented as conversing with a comrade or an umpire, an admirable work of the Hellenistic period. The realism of this repulsive figure extends even to the marks of injury received in fighting; attention should also be paid to the accurately reproduced covering of the hand *(cestus)* with strong leather bands fastened with metal hooks. *Bronze Statue of Dionysus*, apparently a Campanian work of the 3rd cent. B.C. The colour-effect of the different materials should be noted, the eyes being of silver, the lips of copper, and the diadem ornamented with silver and copper. The pendant right hand held a two-handled beaker.

Room 4. In the middle of the wall opposite the entrance: **Statue of Apollo*, after an original by Phidias in his early period; to the left, Head of Venus, dating from the time of Praxiteles; *Head of a girl with a fillet in her hair (Hygieia; end of 5th cent. B.C.); to the right, Head of a boy with long curls; colossal head of Asklepios (Æsculapius), the god of medicine (copy of a celebrated statue at Pergamum); to the right of the entrance, Smaller head of the same; torso of an archaic female statue (Greek original); *Female Greek Portrait-Head*, archaic; *Statue of Athena*, still almost archaic in style; **Female Statue*, with delicate drapery,

perhaps Charis, the goddess of grace; torso of an athlete, after Polycletus.

Room 5. Other *Stucco Reliefs* from the Roman house near the Farnesina (see p. 193). In the middle: **Marble Statue of Dionysus* from Hadrian's Villa (p. 471), an admirably executed copy of a Greek bronze original of the 5th cent. B.C. (p. xlix), but with a slight tendency to soften the forms.

Room 6. In the centre: ***Marble Statue of a Kneeling Youth*, found in Nero's Villa at Subiaco (p. 480), an admirable Greek original; subject not yet identified. In front of the window: **Head of a Dying Persian*, of the first Pergamenian school (p. liii), found on the Palatine; **Head of a Sleeping Girl.* On the walls are **Paintings on a Black Ground*, from the above-mentioned Roman house. The black panels originally bore fantastic landscapes sketched in yellow (now traceable at only a few points); above is a coloured frieze of figures (scenes from a court of justice). — In the adjoining cabinet (to the left) are fragments of *Portrait Statues of Vestal Virgins*, found in the Atrium Vestæ (p. 300), all of which have the characteristic coiffure of their order. The best is the *Half-length figure opposite the entrance. — A cabinet to the right contains a **Hermaphrodite*, the best extant specimen of this type, found in the peristyle of an ancient mansion, during the building of the Teatro Costanzi (p. 167) in 1879.

Room 7. On the walls are **Paintings on a Red Ground*, from the above-mentioned Roman house. The paintings on a white ground (*e.g.* B 5. Adornment of Aphrodite, and B 4. Genre-scenes) recall the severe archaic style of Greek art in the 5th cent. B.C.; while the central painting in B 4 (Education of Bacchus) corresponds with the style prevalent when the house was built. The owner of the house, unable to secure ancient originals, seems to have resorted to copies instead. In the centre are fragments of a statuette of Pan and of a basalt statuette of a boy. In the corner to the right, 517. Head of a youth, a beautiful work in the style of Scopas. — To the left is —

Room 8. *Paintings on a White Ground;* the beautiful female figure on the exit-wall should be noticed. — In the glass-case: articles made of amber and leaden playthings from the temple of Venus at Terracina (p. 503; Roman maidens used to dedicate their playthings to Venus before marriage). Glass vessels. 524. Admirable Roman portrait-head of the republican period.

Room 9. *Paintings on a Red Ground.* The painter's name *Seleukos* is scratched on the piece marked D 1 (on the second green column, counted from the right). Two glass-cases here contain gold coins (A.D. 336-474), found in the Atrium Vestæ (p. 299).

Room 10. *Paintings on a White Ground* and various other

fragments. In the middle, a seated female figure in black marble. — We now return to Room 7 and turn to the left into —

Room 11. *Paintings on a White Ground.* Greek portrait heads, the best of which is No. 578. By the windows, Portrait-heads of Socrates and of a Hellenistic poet with an ivy-wreath.

Room 12. Most of the *Mosaics* on the walls come from a Roman villa near Baccano (p. 431): mythological scenes and figures of Muses. Busts of Roman Emperors. By the wall to the right, 584. Fragment of a relief representing the façade of the Temple of Venus and Roma (p. 303), with Mars and Rhea Silvia in the pediment, to the right, and the she-wolf with Romulus and Remus, to the left. There is another portion of this relief in the Lateran Museum (p. 348). Opposite is a fragment from a Roman monument with a representation of the Temple of Quirinus on the Quirinal.

Room 13. Hermæ of charioteers (comp. No. 619, on p. 395). Mosaic representing four charioteers attired in the colours of the four parties (factiones) of the circus.

Room 14. Fragments of frescoes. Above, *Wall Paintings* found in a columbarium of the 1st cent. A.D. near the Porta Maggiore, with scenes from the stories of Æneas and Romulus, injured by a fresh coating of stucco in the 3rd cent. when the tomb was brought into use again. — By the rear-wall, busts of Caracalla as a youth (not Geta) and in later life. In the centre is a *Marble Vase*, with scenes in relief from the Eleusinian mysteries.

Room 15. Torso of the **Discobolus of Myron* (comp. pp. 245, 395), found at Castel Porziano (p. 493) in 1906. Beside it is a cast restored after other replicas.

We now return to R. 1 and passing through R. 20, on the right, visit the four rooms (RR. 16-19) constituting the 'Antiquarium', with discoveries made in Latium.

Room 16. The glass-case in the centre contains fragments of good bronzes, statuettes, vases, and sistra. In the cabinet on the rear-wall are bronzes, ornaments, some fine fragments of glass vessels, and representations of human limbs in terracotta, being votive offerings from a temple of the gods of healing. On revolving pedestals in RR. 16-18 are displayed fragments of delicate terracotta reliefs (some showing traces of colour), employed in the imperial period for the decoration of buildings.

Room 17. In the centre is a glass-case with archaic terracotta fragments found in Rome. The cabinets to the right and left, by the rear-wall, contain terracotta and bronze statuettes found in the Temple of Juno at Norba (p. 500). Votive offerings (human limbs and animals) from a temple of the gods of healing at Veii (p. 487) are shown in two other cases; and discoveries from Ostium in a third.

Room 18. In the centre is the lid of a bronze cist from Pale-

strina (p. 482), engraved with battle-scenes; the handle is formed of statuettes. Of the objects from Palestrina, at the rear-wall, the best are in the central cabinet containing an archaic frieze. Bronzes and terracottas from the Temple of Diana near Nemi (p. 467) are exhibited in this part of the room also.

Room 19. Remains of the state-barges from the Lake of Nemi, mentioned at p. 467, including a fine bronze head of Medusa, and bronze heads of lions and wolves, used to embellish the ends of the larger beams. — We now return and enter —

Rooms 20-22. **Treasure* found in the Longobardic necropolis at Castel Trosino near Ascoli Piceno (7th cent.), consisting of gold ornaments, weapons, and glass; also sculptures of the same period. These ornaments, which show antique patterns and motives treated in a true northern taste, illustrate the manner in which Germanic artistic feeling and industry were rekindled into activity during the wanderings of the Germanic tribes on Italian soil. Similar articles found at Nocera Umbra (p. 142) are also exhibited here. In the centre of R. 22 is a treasure of 830 *English Coins* buried in the Atrium Vestæ in the reign of Pope Marinus II. (942-46) and discovered there in 1893. The coins, sent to Rome as 'Peter's Pence', bear the stamps of Alfred the Great (871-901), Edward I. (901-24), Athelstane (924-40), and Edmund I. (940-46). — We now return to the staircase and descend to the —

Ground Floor. We pass through the glass-door and enter the *Carthusian Cloisters*, constructed after *Michael Angelo's* designs. We begin with the West Corridor. The numbers are painted in black on the sides of the pedestals facing us as we approach. 6. Nymph seated on a rock, found in the Stadium on the Palatine (p. 319); 10. Statuette of Diomede; *24. *Statue of Hera*, a replica of a statue closely allied to the so-called Barberini Juno in the Vatican (p. 396), with details adapted throughout to the later Roman taste of the time of the Antonines, a masterpiece of technical skill (found in the Stadium on the Palatine); 32. Statuette of Nike, in the severe style (the wings were fastened on); 33. Statue of a man praying (hands wrongly restored; comp. the so-called Pietà in the Vatican, No. 352, p. 399).

North Corridor. Opening off this corridor are a number of the small dwellings (casette) of the monks (comp. Plan, p. 190), interesting from their arrangements to secure absolute seclusion from the outer world. They are now used for the purposes of the museum (closed on Sun.). — Casetta A is frequently used as an office. 46. Seated figure of a goddess, from the Palazzo Giustiniani (p. 252).

Casetta B. Antiquities from Ostia. 1st Room: 212. Altar: on the front are Mars, Venus, and Cupid; on the back, the she-wolf with the twins, shepherds, and the Tiber; on the sides, Cupids with weapons and a war-chariot. At the window: right, *207.

Portrait-Head of the late republican era; left, *206. Head of Vespasian; late Roman portrait-heads.

Casetta C and Casetta D. *Inscriptions from the Sacred Grove of the Arval Brotherhood* (p. 489), relating to sacrifices, games, prayers, and vows, from the time of Augustus to that of Gordian III. (A.D. 241). These inscriptions are of great historical importance, as the emperors and most prominent citizens of Rome were members of the brotherhood. — Casetta D also contains an **Altar* from Ostia (No. 310, 1st Room); the *Tabula Ligurum Baebianorum* (2nd R.), a large bronze tablet from the neighbourhood of Benevento, with an inscription referring to a benevolent institution (alimenta) for poor children, founded by Trajan (comp. p. 293); tombstone of a Roman and his wife (2nd R.); and monuments illustrating the cult of Mithras and fragments of mosaics (3rd Room).

Casetta E. 1st Room: Fragments of Greek and Roman reliefs; 322. Roman Sacrifice; 324. Two Greek heroes. In front of the window: *340. *Head of a Woman;* 350. Archaic votive relief of Zeus Xenios, with inscription. — 2nd Room: 354. Replica of the Hermes in the relief of Orpheus in the Villa Albani (p. 433); 356. Fragment with the figure of the philosopher Anaximander (inscription); 359. Relief of three women (comp. p. 402); 360. Prometheus and the eagle; 362. Statuette of a satyr looking at his tail. — 3rd Room: *345. Half of a *Female Head* in a close veil, with portrait-features (from an original of the Hellenistic period). In the rear-passage is a small representation of a Greek stage.

Casetta F. 1st Room: 384, 385. Fragments of two statues of a *Satyr playing the Flute* (comp. No. 60, p. 277, and No. 38a, p. 404); 393. Torso of a satyr pouring wine from a flask (after Praxiteles); 386. Infant Dionysus (from a statue of Hermes and the young Dionysus); 394. *Head of Penelope*, a replica of the head originally belonging to the figure of the so-called Penelope (comp. p. 398); 399. Torso of the Minotaur. — 2nd Room: 404. Statue of Hermes; 405. Head of a youth (Attic). — 3rd Room: 396. Torso of a boy (after Polycletus).

Farther on in the N. Corridor: Large *Mosaic of a Nile Landscape*, found on the Aventine. Colossal statue of one of the Dioscuri.

East Corridor. Near the centre is a sarcophagus-lid in the shape of a couch; the man holds on his lap the bust of his wife (which we must imagine to be of wax; comp. p. lv); in the cushion behind is a receptacle for the ashes of the deceased. Front of a sarcophagus of a later period, a married couple with Venus and Cupid, the Dioscuri, Oceanus, and Gæa. At the end of this corridor and the beginning of the S. wing are arranged fragments of the **Ara Pacis*, a richly adorned altar of the Goddess of Peace, erected by the Roman Senate in 13-9 B.C., to celebrate the return of Augustus from Spain and Gaul. One of the reliefs displays beautifully

executed foliage; another represents a sacrifice on the altar of Gæa. The Ara Pacis stood in a court surrounded by colonnades on the site of the present Palazzo Fiano in the Corso (p. 228). Other fragments of it may be seen here and at the Vatican (p. 400), the Villa Medici (p. 182), the Uffizi at Florence, the Louvre, and at Vienna.

South Corridor. Colossal statue of a woman; archaic female statue; portrait statue of a Roman jurist (late period).

The next door (left) leads to eight small rooms (comp. Plan, p. 192), in which the **Museo Boncompagni, the collection of antiques formerly in the Villa Ludovisi (p. 186), finds temporary accommodation. The collection was founded by Cardinal Ludovico Ludovisi, a nephew of Gregory XV. (1595-1632), and came by inheritance to the princes of Piombino (Boncompagni-Ludovisi). In 1900 it was purchased by the state for 1,400,000 fr. The earlier examples have been restored by Al. Algardi. — Room I. *7. *Marble Throne for a Colossal Statue of Venus* (found in 1887), a fine example of developed archaic art; on the back, which is turned towards the spectator, is shown the birth of the goddess from the sea; on the right side is a veiled matron holding an incense-box, and on the left side the nude figure of a girl playing the flute. 12. Archaic draped statue of a woman; 33. Archaic Greek *Colossal Head of a Goddess*, usually called *Venus* (5th cent. B.C.); it perhaps belonged to the acrolithic statue (*i.e.* a statue in which the nude portions were in marble and the drapery in wood) of Aphrodite from the temple on Mount Eryx, in Sicily, which was transferred in 181 B.C. to the Roman temple of Venus Erycina (near the former Villa Ludovisi, p. 186). 46. Hercules; 62. Theseus. — Room II. (to the right of Room I). 10. Greek Portrait-Head (recently identified as Aristotle); *37. *Ares Resting* (after Lysippus); the dreamy and pensive pose of the god is explained by the presence of the little god of love; the group is imperfect on the left side. — Room III. 59. Hermes as god of eloquence (the right arm is faultily restored, the left hand held a caduceus or herald's wand). — Room IV. *43. *A Gaul and his Wife*, a colossal group. The Gaul, hard pressed by the foe, has found time to deal his wife the fatal blow, and now stabs himself in a mortal part (the right arm is erroneously restored and the hand should grasp the hilt of the sword from the other side). This group probably formed the centre of a cycle of statues, the right extremity of which was occupied by the Dying Gaul in the Capitoline Museum (p. 275), and of which the bronze originals were placed on the Acropolis of Athens in honour of the victories of Attalus I. (241-197 B.C.; comp. p. liii). **86. *Head of a Sleeping Erinys* (so-called Medusa Ludovisi). — Room V. **66. *Juno Ludovisi*, the most celebrated head of Juno known and certainly one of the most beautiful. Goethe wrote that 'no words

can give any idea of it; it is like a poem by Homer'. The head was not originally intended to be exhibited alone, but was designed for a colossal statue. The type corresponds to the ideal elaborated by the later Attic School in the 4th cent. B.C. 57. *Athena Parthenos*, the largest and one of the most faithful copies extant of the celebrated work of Phidias, executed, according to the inscription, by Antiochus (or Metiochos) of Athens (about the beginning of the imperial epoch). The statue has been freely and unskilfully retouched and the arms erroneously restored (the outstretched right hand held a goddess of victory, and the left hand rested on the rim of the shield). 31. Colossal bust of Demeter. — We return to Room I and enter Room VI. In the left corner, 32. *Satyr pouring Wine*, after Praxiteles (instead of a bunch of grapes, the right hand should hold a pitcher, in the left should be a drinking-vessel); 36. Fine torso of a boy (badly restored). — Room VII. *39. So-called *Group of Orestes and Electra*, probably from a tomb, according to the inscription by Menelaus, pupil of Stephanos, of the school of Pasiteles (1st cent. B.C.; p. liv). — Room VIII. 83. Statue of *Antoninus Pius;* *10. Late Roman sarcophagi.

In the Garden in the centre of the cloisters is a collection of architectural and sculptured fragments, including numerous boundary-stones dating from the Tiber regulation-works of Augustus, Trajan, and other emperors. Round the fountain in the middle are seven colossal heads of animals from a fountain found near Trajan's Forum. One of the cypresses is said to have been planted by Michael Angelo.

The Thermæ Museum is about to be enriched by the addition of a Greek original marble *Statue of the beginning of the Hellenistic period, discovered at Anzio (p. 494) in 1878 and purchased in 1907 for 450,000 fr. This represents a maiden in a woollen chiton offering to a god a votive gift on a sacrificial dish.

In the middle of the Piazza delle Terme (Pl. I, 27), opposite the entrance to Santa Maria degli Angeli (p. 191), is a *Fountain*, fed by the Aqua Marcia (p. 440), which sends up a copious and lofty jet especially conspicuous at night, when the piazza is lighted by electricity. Surrounding it are four bronze groups of naiads and sea-monsters, by M. Rutelli (1900). — To the N. is the Grand Hôtel, beyond which, at the corner of the Via Venti Settembre, is the Fontanone dell' Acqua Felice (p. 189).

Opposite the entrance of the church of Santa Maria degli Angeli (p. 191), and intersecting the 'exedra' (p. 190) of the Thermæ, runs the broad Via Nazionale (Pl. I, 27; II, 24, 20), begun after 1870, now one of the busiest streets of the city, and during the season as thronged with passengers and vehicles as the Corso itself (tramways, Nos. 1, 3, 13, 14, and 18; pp. 1-4 of the Appendix). — On the right the Via Torino leads to San Bernardo (p. 188).

In the Via Nazionale, to the left, stands the *American Episcopal Church of St. Paul*, a Gothic structure built by Street in 1879, with chimes and a mosaic in the apse by Sir Edward Burne-Jones. — The most important intersecting thoroughfare is formed by the *Via Quattro Fontane* and the *Via Agostino Depretis*, the former leading on the right to the Pal. Barberini (p. 187), the latter to the left to Santa Maria Maggiore (p. 206).

To the right in the Via Nazionale is the church of *San Vitale*, founded in the 5th cent. under Innocent I., on a site considerably lower than the new street-level. Farther on, on the same side, is the handsome building of the —

Galleria Nazionale d'Arte Moderna (Pl. II, 24), built in 1880-83 by Piacentini, and mostly arranged for exhibitions. The entrance to the 'Gallery of Modern Art' is to the left in the vestibule (adm., see p. 172). Director Ugo Fleres. The works of art bear their titles and the names of the artists; we mention a few of the most important.

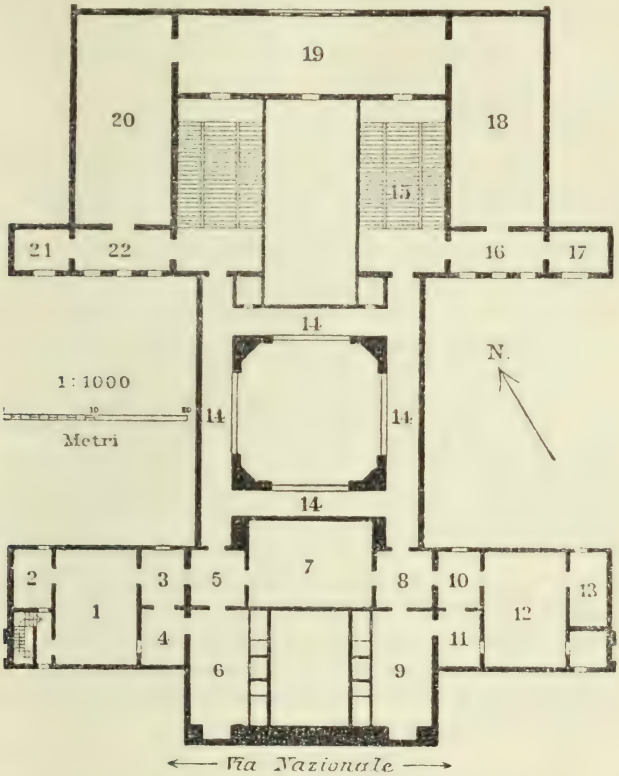
Ground Floor. A small room to the left of the entrance (below Room 1 of the Plan) contains Sculptures. In the centre: 62. *Cifariello*, Jesus and Mary Magdalen, a bronze group. — We now ascend the staircase to the —

First Floor, on which is the Picture Gallery (comp. Plan). — Room 1. Entrance-wall: historical pictures and oriental scenes by *S. Ussi;* back-wall, 85. *Gamba*, Sea-piece; *G. Ferrari*, Gethsemane; opposite, 206. *Ciseri*, Ecce Homo; exit-wall, Sketches by *C. Mariani*. — In the adjoining Cabinet (2): 91. *Podesti*, Triumph of Venus; 11. Death-mask of *Canova*. — Rooms 3 and 4. Sketches, cartoons, and paintings by *Bernardo Celentano* (1835-63). — Rooms 5 and 6. Interesting series (chronologically arranged) of sketches by the Neapolitan *Filippo Palizzi* (b. 1813). — Room 7. 65. *Taruffini*, Victim of the Nile; *Sciuti*, Temple of Venus; *Muzioli*, Temple of Bacchus; *Morelli*, Last rites; 5. *Palizzi*, Forest of Fontainebleau. — Rooms 8 and 9: 223. *Carlandi*, Sunset; 197. *Bazzani*, Trajan's Column; *Morelli*, Tasso and Eleonora; 178. *Vannutelli*, Juliet's funeral. — Rooms 10 and 11: Water-colours by *Faustini* and sketches in oil by *Barabino;* 217. *Costantini*, Village-school. — Corridor: *79. *Michetti*, Shepherdess. — Room 12: 14. *Michetti*, The Vow (scene in a church in the Abruzzi); *71. *Nono*, Refugium Peccatorum; opposite, 105. *Favretto*, Loggetta at Venice. — Room 13: *Bazzani*, Water-colours and drawings of the House of the Vettii at Pompeii.

We now return to R. 8 and pass to the right into the Gallery (14), which contains sculptures, paintings, and engravings. The staircase (Pl. 15) in front descends to a Sculpture Room (below Pl. 18). On the staircase, 75. *Vela*, Victims of toil (bronze relief); below, **Ximenes*, Resurrection; *Norfini*, Scene in an inundation; *Em. Marsili*, Fruitless waiting. In the centre is a bust of Böcklin, by *Cifariello;* also, recent acquisitions.

We again ascend the staircase and turn to the left into Rooms 16 and 17: *Ricci*, Sketches; *Ferrari*, Female portrait, Reverie; *Mentesi*, Fame (triptych). — Room 18: 176. *Loiacono*, Gulf; 40. *Calderini*, Winter; *Segantini*, Cattle in the mountains; *Vittore Gubricy*, Landscape sketches (etchings). — Room 19: 9. *Calderini*, Autumn; 195. *Sassi*, Monte Rosa; *Vizzotto-Alberti*, Peasant-girl; 104. *De Martino*, Ironclad 'Lépanto'. In the middle, 34. *Ximenes*, The eleven scholars (from 'Il Cuore', by De Amicis). — Room 20: 115. *Postiglione*, Pier Damiano and Countess Adelaide of Susa; 237. *Sciuti*, Roman matrons offering their jewels for the

public service; *82. *Simi*, Rural Graces (inspired by Botticelli's 'Spring', at Florence). — Room 21: *Cabianca*, Early morning in Venice, Winter in the Ciociaria (p. 169); 67-69. *De Nittis*, Races in the Bois de Boulogne. — Room 22. *Sartorio*, Medusa, Diana of Ephesus (unfinished); *Biondi*, Roman Saturnalia, colossal bronze group.



The next side street on the right, the Via Milano, leads to the S. entrance to the **Tunnel** (380 yds. long, 16 yds. wide), completed in 1902, which passes under the Quirinal, affording direct communication between the Via Nazionale and the Piazza del Popolo (tramway, see p. 184). The flights of steps at the sides lead to the Quirinal (p. 203). At the corner rises the *Palazzo Hüffer*. — To the left are the handsome *Banca d'Italia*, built in 1886-94 by Gaet. Koch, and, farther on, the high-lying gardens of the *Villa Aldobrandini*.

At the beginning of the Via del Quirinale (p. 202; to the right) the Via Nazionale expands into the triangular Piazza Magnanapoli (Pl. II, 20), in the middle of which, within a railing, is a fragment of the *Servian Wall* (p. xxx). Another fragment, with a well-preserved small gateway, has been built into the *Pal. Anto-*

nelli, on the right (No. 158; staircase on the right of the court). — To the S., behind the church of *Santa Caterina di Siena*, with a baroque façade by G.B. Soria (1630), rises the *Torre delle Milizie*, erected about 1200 by the sons of Petrus Alexius, also called *Torre di Nerone*, because Nero is popularly believed to have witnessed the conflagration of Rome from the top (comp. p. 243). — In the S.E. angle of the little piazza, at the beginning of the Via Panisperna, is the church of *Santi Domenico e Sisto*, with its lofty flight of steps, built by Vincenzo della Greca about 1640.

The Via Panisperna leads to Santa Maria Maggiore (comp. p. 172). In this street, to the left, is **Sant' Agata in Subura** (Pl. II, 23) or *dei Goti*, the ancient church of the Arian Goths, rebuilt in 1633, and now possessing 12 granite columns only of the original edifice. It belongs to a seminary for Irish priests, and contains the *Monument of Daniel O'Connell* (1775-1847; who bequeathed his heart to this church), with a relief by Benzoni, erected in 1856. The tomb of *John Lascaris*, author of the first modern Greek grammar (d. 1535), is also in this church. — Farther on is the church of San Lorenzo in Panisperna (p. 206).

The Via Nazionale now descends the slopes of the Quirinal (95 ft.) in a wide curve. The flight of steps on the left descends to Trajan's Forum (p. 312). Farther on, to the left, is a mediæval tower of the Colonna, with immured fragments from the Forum of Trajan. At the next corner, to the left, stands the *Waldensian Church*, and to the right the *Teatro Drammatico Nazionale* (1884). The cross-street diverging at this point to the right (N.) is the *Via Pilotta* (pp. 185, 241), which skirts the rear of the *Palazzo Colonna* (p. 241), crosses the small Piazza Pilotta, with the picturesque and unsymmetrical *Pal. Muti-Papazzurri*, by Mattia de' Rossi (1644), and leads to the Fontana di Trevi (p. 184).

The Via Nazionale passes the S. façade of the Pal. Colonna and then skirts the S. end of the long Piazza di Santi Apostoli (p. 240) to the *Piazza de Venezia* (p. 231).

From the *Quattro Fontane* (p. 188) the Via del Quirinale (Pl. II, 24, 21) leads to the S.W. to the Piazza del Quirinale. To the right in the Via del Quirinale are buildings connected with the royal palace, known as the Manica Lunga; to the left the church of *Sant' Andrea al Quirinale*, elliptical in ground-plan, built by Bernini in 1678 and richly decorated. Farther on is a small public garden, with a bronze equestrian statue of *Carlo Alberto*, father of Victor Emanuel II., by Romanelli (1900).

At the end of the street, to the right, lies the royal palace, the chief façade of which is in the Piazza del Quirinale (Pl. II, 21). In the centre of the piazza are a *Fountain* with an antique granite basin, erected in 1818 and fed by the Acqua Felice; an *Obelisk*, 48 ft. high, removed hither from the Mausoleum of Augustus (p. 227) in 1787; and the two colossal marble ****Horse Tamers.** These admirable groups, $16^1/_2$ ft. high, are works of the imperial age, and

once stood in front of the *Thermae of Constantine*, on the ruins of which the Palazzo Rospigliosi (p. 204) and other edifices have been erected. They have never been buried nor concealed from view, and for centuries the piazza derived its name from them ('Monte Cavallo'). The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis*, were probably first added in a restoration of the Thermæ about A.D. 450, though in their present form they date only from the time of Sixtus V. In the middle ages these were supposed to be the names of two philosophers, who, having divined the thoughts of Tiberius, were honoured by the erection of these monuments in recognition of their wisdom.

The piazza commands a fine view of the town, to the W., with the dome of St. Peter's in the background. The *Via della Dataria*, reached by descending a flight of steps from the N.W. corner of the piazza, contains (No. 94) the papal *Palazzo della Dataria* (comp. p. 260), or office for ecclesiastical appointments. The choral singing of the nuns at the afternoon service (4.30-5 p.m.) in the neighbouring church of *Santa Croce de' Lucchesi* (Pl. II, 21) is attractive. The Via della Dataria is continued to the N.W. by the Via San Vincenzo to the Fontana di Trevi (p. 184), and to the W. by the Via dell' Umiltà to the Corso, near the Palazzo Sciarra (p. 230). On the left, near the beginning of the Via dell' Umiltà, is the *North American College*, founded in 1859 for the education of priests for the United States. The neighbouring church of *Santa Maria dell' Umiltà* belongs to this seminary.

The **Regio Palazzo del Quirinale** (Pl. II, 21) was begun in 1574 under Gregory XIII. and largely added to under subsequent popes, who frequently occupied it in summer on account of its lofty and healthful situation. The original architects were *Flaminio Ponzio* and *Mascherino*, among whose successors were *Dom. Fontana*, *Bernini*, and *Ferd. Fuga*. Since 1870 the palace has been the residence of the king of Italy, and during his presence a small part only is shown to the public.

Admission, see p. 173. Permessi are issued from 10-11.30 in the *Ministero della Real Casa* (Pl. II, 24), Via del Quirinale 30, first floor. Visitors enter by the main entrance and ascend the wide staircase to the left at the end of the vestibule. A fine fresco by *Melozzo da Forlì* has been built into the wall on the landing, representing Christ in a cloud of angels (formerly in the church of Santi Apostoli, p. 241). — At the top of the staircase visitors write their names in a book, and obtain an escort (no fee). Adjacent to the Sala Regia, with frescoes by *Lanfranco* and *Saraceni*, is the Cappella Paolina, erected by *Carlo Maderna*, and decorated with gilded stucco-work and copies in grisaille of Raphael's Apostles in Santi Vincenzo ed Anastasio alle Tre Fontane (p. 399) and with tapestry of the 18th century. The chapel contains a large number of wreaths and addresses sent by Italians in all parts of the world on the occasion of Victor Emmanuel II.'s death. — To the right lies a suite of Drawing Rooms and Reception Rooms, adorned with pictures and tapestry, chiefly modern. The reception-room of the ambassadors, beyond the throne-room, contains several portraits of sovereigns and princes. In

the 10th room, mosaics on the floor from Hadrian's Villa (quite concealed by the carpet). In the 14th, a fine ceiling-painting by *Overbeck* (1859), to commemorate the flight of Pius IX. in 1848: Christ eluding the Jews who endeavoured to cast him over a precipice (Luke iv. 28, 29). In the 15th, views from the Vatican. — Towards the garden are the Royal Guest Chambers. The frieze of the former audience-chamber here is a cast of *Thorvaldsen's* Triumphal Procession of Alexander the Great, ordered by Napoleon I. for this saloon. After 1815 the original was removed to the Villa Sommariva, now Carlotta, on the Lake of Como. In the small Cappella dell' Annunziata is an Annunciation, an altar-piece by *Guido Reni*.

The *Garden*, which is not shown, was tastefully laid out by *C. Maderna*. — The *Royal Stables* (Scuderie Reali) are mainly accommodated in the S.W. wing of the palace. The entrance is by the large gate beneath the steps descending to the Via della Dataria. Visitors obtain permessi at the entrance on Sun. and Thurs., between 10 and 11.30 a.m., and are admitted between 1-3 p.m. on the same days.

The E. side of the Piazza del Quirinale is occupied by the *Palazzo della Consulta*, built by Fuga in 1739 for the office charged with the internal administration of the Papal States; it is now the *Ministry of Foreign Affairs*. — The building opposite *(Scuderie Reali)*, with a façade of 1722, contains part of the royal stables (see above).

On the right side in the continuation of the Via del Quirinale is the garden of the Pal. Colonna (p. 243). Immediately to the left is the —

Palazzo Rospigliosi (Pl. II, 21), or *Pal. Rospigliosi-Pallavicini*, erected in 1603 by *Card. Scipio Borghese* (p. 218) on the ruins of the Thermæ of Constantine (p. 203). The palace (adm. on special introduction only) contains a beautiful *Claude Lorrain* (Temple of Venus), etc., but the chief treasures of art (Galleria Pallavicini) are preserved in an adjoining building, the —

Casino Rospigliosi-Pallavicini (adm., see p. 172; 25-50 c.). — We enter the court by a gate, pass through the door marked 'Galleria' immediately to the left, and ascend the steps. Along the external wall of the Casino are placed ancient sarcophagus-reliefs (Emperor hunting, Procession of Bacchus, Rape of Proserpine, etc.). — By the door to the right we enter the —

Principal Hall. **Ceiling-painting by *Guido Reni:* Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horæ, the master's finest work. The colouring deserves special notice. The strongest light is thrown upon the figure of Apollo, whose hair and flesh are of a golden hue. Of a corresponding tint are the yellowish-red robes of the nymph nearest to Apollo. The colours are then gradually shaded off from blue to white, and from green to white, while the dun-coloured horses accord with the clouds (p. lxxviii). On the table opposite the entrance is a mirror, in which the painting may be conveniently inspected. — On the frieze, landscapes by *Paul Bril*, and at the ends of the room, Triumph of Fama and Cupid (from Petrarch), by *Tempesta*.

Left wall: 4. *Simone da Pesaro*, Holy Family; 6. *School of Leonardo da Vinci*, St. John. Back-wall: 14. Three antique mural paintings; 21. *Titian* (?), Vanity. — Right wall: 27. *Van Dyck*, Portrait; Statue of Athena Tritogeneia.

Room on the right. Opposite the entrance, 43. *Domenichino*, Fall of man. Left wall: *36. *Lorenzo Lotto*, Triumph of Chastity. Right wall: 51. *Ribera* (?), St. Bartholomew; 52. *Luca Signorelli*, Holy Family. Entrance-wall: 55. *L. Caracci* (?), Samson. — Room on the left. Entrance wall: (right) 100. *Guido Reni*, Andromeda; *N. Poussin*, 98. Putto, 99. Portrait of himself, a copy of the original in the Louvre; 101. Three small antique *Wall Paintings* of putti (two not numbered) and fragment of an antique *Stucco Ornament*, (no number) Victoria. On this wall (94-96, 102-104) and the two following (60 on the left wall; opposite, 67-69, 73-75): Christ and the Apostles, pictures by *Rubens*, studio-replicas of the paintings executed by him in 1603 for Madrid. Wall opposite the entrance: 70. *Domenichino*, Triumph of David. Right wall: 82. *Palma Giovane*, Adam and Eve.

Farther on in the Via del Quirinale, to the right, is the church of San Silvestro al Quirinale (Pl. II, 21), erected in 1524.

In the dome are four oval frescoes by *Domenichino:* David dancing before the Ark, Solomon and the Queen of Sheba, Judith, Esther and Ahasuerus. In the 2nd Chapel to the left, two landscapes by *Polidoro da Caravaggio* and his assistant *Maturino:* Betrothal of St. Catharine, and Christ appearing to Mary Magdalene.

The Via del Quirinale ends at the Via Nazionale (p. 201).

d. From the Via Nazionale to Santa Maria Maggiore and San Lorenzo fuori le Mura or the Porta Maggiore.

From the intersection (p. 200) of the Via Nazionale and the Via Quattro Fontane, the S.E. continuation of the latter, the Via Agostino Depretis (Pl. I, II, 24), leads directly to the choir of Santa Maria Maggiore. We turn to the right before reaching the sloping piazza in front of the latter, enter the Via Urbana, and after a few paces reach —

Santa Pudenziana (Pl. II, 27; open till 9, Sun. till 10 a.m.; custodian, Via Urbana 161, to be found from 1 to 4), traditionally the oldest church in Rome, erected on the spot where St. Pudens (2nd Timothy, IV, 21) and his daughters Praxedis and Pudentiana, who entertained St. Peter, are said to have lived. The church, restored as early as the reign of Pope Siricius (384-98), has been frequently altered, especially in 1588, and has recently been modernized in very bad taste. In the façade, adorned with modern mosaics (St. Peter with SS. Pudens and Pudentiana; on the left Pius I., on the right Gregory VII.), is an ancient portal borne by

columns, which also has been restored. Pleasing campanile of the 9th century.

Interior. The nave and aisles are of unequal length. In the pillars are still to be seen the ancient marble columns which originally supported the clerestory. The **Mosaics of the Tribune* (A.D. 390), Christ with the Apostles, and St. Praxedis and St. Pudentiana, with a rich architectural background, and above, the emblems of the Evangelists on each side of the cross, are among the finest in Rome (p. lxiii; several of those on the right are modern). The dome above the high-altar was painted by *Pomarancio*. The aisles contain remains of an ancient mosaic pavement. At the extremity of the left aisle is an altar with relics of the table at which St. Peter is said first to have read mass. Above it, Christ giving the keys to Peter, a group in marble by *Giov. Batt. della Porta*. The sumptuous chapel of the Caetani family in this aisle may be noticed.

Below the church are ancient vaults in a good style of architecture, with some mosaic-pavement and a small fresco, which the custodian shows if desired.

On the summit of the Viminal, not far off, stands the church of **San Lorenzo in Panisperna** (Pl. II, 24), on the spot where St. Lawrence is said to have suffered martyrdom, an old edifice, but frequently restored. The convent formerly connected with this church is now occupied by the *Reale Istituto Chimico*. — Hence to the Via Nazionale, see p. 202.

In the Piazza dell' Esquilino (Pl. II, 27), the square in front of the choir of Santa Maria Maggiore, stands one of the two *Obelisks*, 48 ft. in height, which formerly rose in front of the Mausoleum of Augustus (the other is on the Quirinal, p. 203). It was erected here by Sixtus V. in 1587. — The piazza is intersected by the broad *Via Cavour* (p. 216).

The façade of the church overlooks the Piazza Santa Maria Maggiore, embellished with a handsome *Column* from the basilica of Constantine, 16 ft. in circumference, and 46 ft. in height, placed here and crowned with a bronze figure of the Virgin by Paul V.

****Santa Maria Maggiore** (Pl. II, 27), also named *Basilica Liberiana*, or *Sancta Maria ad Nives*, or *Sancta Maria ad Praesēpe*, from the manger which it contains, is the largest of the eighty churches in Rome dedicated to the Virgin. It is one of the five patriarchal churches (p. xxxv), and has a special 'jubilee entrance'. According to a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously in A.D. 352 to the devout Roman patrician Johannes and to Pope Liberius in their dreams, commanding them to erect a church to her on the spot where they should find snow on the following morning (5th Aug.). The *Basilica Liberiana*, which they are said to have built, was re-erected by Sixtus III. (432-40), who named the church *Sancta Maria Mater Dei*, shortly after the Council

of Ephesus had sanctioned this appellation of the Virgin (431). Of this edifice the nave with its ancient marble columns and mosaics is still preserved. In the 12th cent. the church was farther altered in the mediæval style. Eugene III. added a new porch, Nicholas IV. a new tribune adorned with mosaics, and Gregory XI. gave the campanile its present form and its pointed roof. About the end of the 15th cent. began a new period in the history of the church, when the irregularities of the additions were removed, and the entire mediæval structure received a Renaissance exterior. The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled to its present form by Clement X., and the final restoration was entrusted by Benedict XIV. to *Fuga*.

The Façade was designed by Fuga in 1743; the porch has a loggia above it, which opens in three arches. The five portals in this porch correspond with four entrances to the church (the last of which on the left, the Porta Santa, is now built up) and a blind door. To the right is a statue of Philip IV. of Spain. The loggia (staircase to the left in the vestibule; one of the vergers opens the door) contains mosaics from an earlier façade, executed about 1300 by *Gaddo Gaddi* (?) and *Philippus Rusuti*, restored in 1825. Above, in the centre, Christ enthroned, on the left the Virgin, SS. Paul, John, and James; on the right SS. Peter, Andrew, Philip, and John the Baptist. Below, on the left, the vision of Pope Liberius and the Patrician Johannes; on the right, the meeting of the two, and the tracing of the site of the church on the snow.

The Interior, dating from the pontificate of Sixtus III., 93 yds. long and 19 yds. wide, and subsequently enlarged, produces a rich and imposing effect. The pavement of the nave dates from the middle of the 12th cent. (p. lxiv). The magnificent *Ceiling (1493-98), presented by Alexander VI., has hitherto been ascribed to *Giul. da Sangallo;* it is richly gilded with the first gold brought from America. The architrave, adorned with mosaic, is supported by 36 Ionic columns in Hymettian marble and 4 in granite, above which, and on the chancel arch, are **Mosaics* of the time of Sixtus III., still antique in spirit and interesting in subject (p. lxv; good light early in the morning). Those on the arch apparently refer to Mary as the Mother of God: Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham and Jacob; right wall, Moses and Joshua (a few of the pictures were restored in 1825). — In front of the chancel arch is the *High Altar*, consisting of an ancient basin of porphyry, said to have been the tomb of the Patrician Johannes, and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. Below the high-altar is the richly decorated *Confessione di San Matteo*, in which are preserved five

boards from the 'Santa Culla' or 'Cradle of the Infant Christ'. Between the flights of steps descending to the Confessio is a kneeling *Statue of Pius IX.*, by Jacometti. — In the apse of the Tribune are *Mosaics by *Jacobus Torriti* (1295): Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna (comp. p. lxv). The four reliefs by *Mino da Fiesole* were executed in 1463-64, at the expense of Card. d'Estouteville, for the ciborium over the high-altar. The subjects are the Nativity, the Adoration of the Magi, the Assumption (with portrait of the cardinal to the right), and the Foundation of Santa Maria Maggiore.

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the left, and Clement IX. (d. 1669) on the right, erected by Sixtus V. and Clement X. respectively. Right Aisle. First chapel: *Baptistery*, with a fine ancient font of porphyry and the tomb of a delegate of the king of Congo (made 'Marquis of Nigritia' by Urban VIII.), with bust by *Bernini* (1629).

Adjacent, to the right, is the *Sacristy*, with an altar of the school of Andrea Bregno and further portions of the ciborium by Mino da Fiesole (see p. 207). — In the corridor adjoining the baptistery to the left is a bronze statue of Paul V. by Sanquirico. A pillar in the open court commemorates the conversion to Roman Catholicism of Henri IV. of France.

Farther on is the Cappella del Crocifisso, with 10 columns of porphyry. — In the right transept is the sumptuous **Sixtine Chapel,** constructed by *Dom. Fontana* under Sixtus V., and gorgeously restored; in the niche on the left, an altar-piece (St. Jerome) by *Ribera:* on the right, occupying the whole wall, the monument of Sixtus V., with a statue of the pope by *Valsoldo;* on the left, monument of Pius V. by *Leonardo da Sarzana.* Over the altar, a canopy in gilded bronze represents angels bearing the chapel; in the 'Confessio' a statue of San Gaetano by *Bernini*, and by the altar a group of the Holy Family by *Cecchino da Pietrasanta* (1480). — At the end of the right aisle, the Gothic monument of Card. Consalvi (Gunsalvus, d. 1299), by *Johannes Cosmas.*

Left Aisle. Tomb of De Levis, composed of two monuments, by a pupil of Andrea Bregno. 1st Chapel (of the Cesi): Martyrdom of St. Catharine, altar-piece by *Girol. da Sermoneta;* on the right and left two recumbent bronze statues to the memory of cardinals of the family. 2nd Chapel (of the Pallavicini-Sforza), said to have been designed by Mich. Angelo: Assumption of Mary, altar-piece by *Sermoneta.* — In the left transept, opposite the Sixtine Chapel, is the **Borghese Chapel,** constructed by *Flaminio Ponzio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, is an ancient and miraculous picture of the Virgin (almost black), painted according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city. The frescoes in the large arches are by *Guido Reni, Lanfranco, Cigoli*, etc. The

monuments of the Popes (l.) Paul V. (Camillo Borghese, d. 1621) and (r.) Clement VIII. (Aldobrandini, d. 1605) are by pupils of Bernini. The crypt contains tombs of the Borghese family.

For the neighbouring church of *Santa Prassede*, see p. 214.

To the S.E. and S. from the Piazza Santa Maria Maggiore run two important thoroughfares: the Via Carlo Alberto (see below), on the left, and the *Via Merulana* (Pl. II, 26, 28), on the right, leading to the Lateran (p. 343; tramways Nos. 4 and 8 in the Appendix).

In the Via Merulana the so-called **Auditorium of Mæcenas** (Pl. II, 29), a building in 'opus reticulatum', was discovered in 1874. The walls were decorated with paintings, which are now almost obliterated. Outside the S. and E. walls are seen fragments of the *Servian Wall* (p. xxx). It is very doubtful whether the Gardens of Mæcenas, which lay between the Servian Wall and the cemetery of paupers and slaves (remains of its 'puticuli' or well-graves found near the Via Napoleone Terzo), extended to this point. Certainly this building was not a lecture hall, but more probably a greenhouse.

Opposite is the large **Palazzo Field-Brancaccio** (Pl. II, 26), built in 1892-96 by L. Carimini. Its extensive garden embraces the area of most of Trajan's Thermæ, the chief relic of which is a reservoir known as the *Sette Sale*, consisting of seven, or rather, nine parallel vaulted chambers, which may originally date from Nero's 'Golden House' (p. 303; not accessible). The celebrated group of the Laocoon (p. 400) was found here. One of the summer-houses contains a cow in basalt, in the early Egyptian style, fromthe temple of Isis mentioned on p. 231. — Hence to San Martino ai Monti, see p. 215.

We follow the Via Carlo Alberto. On the left is the church of *Sant' Antonio Abbate*, now a hospital, with a portal of 1269. Sant' Antonio is the tutelary saint of domestic animals.

The Via San Vito, a cross-street to the right, leads from the Via Carlo Alberto past the church of *Santi Vito e Modesto*, with an altar-piece (fresco) by Antoniazzo Romano (1483), to the simple *Arch of Gallienus* (Pl. II, 29). This honorary arch was erected in 262 by a certain M. Aurelius Victor, in honour of the Emp. Gallienus, 'on account of his bravery, surpassed only by his piety'. Farther on in the Via San Vito is the Gothic church of *Sant Alfonso' de' Liguori*, built by a Mr. Douglas in 1855. St. Alfonso (1696-1787) was the author of the 'Theologia Moralis' and founder of the Order of the Redemptorists. Beyond the Via Merulana are the churches of Santa Prassede and San Martino ai Monti (pp. 214, 215).

The Via Mazzini and Via Rattazzi lead to the left from the Via Carlo Alberto to the *Piazza Manfredo Fanti* (Pl. II, 30), adorned with gardens. A fragment of the wall of Servius is preserved in this piazza (comp. above and p. 190).

The Via Carlo Alberto ends at the large Piazza Vittorio Emanuele (Pl. II, 29), which also is laid out in attractive gardens. Here, on the left, are considerable remains of a water-tower of the *Aqua Julia*, in the niches of which the so-called Trophies of Marius (p. 272) stood until 1590. The name *Trofei di Mario* has been commonly but groundlessly in use since the 15th century. On the

adjoining walk (to the left) is the so-called *Porta Magica* of the former Villa Palombara. The cabalistic characters on the outside contain a formula for making gold, communicated in 1680 by a stranger to the Marchese M. Palombara, who, however, was unable to decipher it, and caused it to be carved in marble at the entrance to his villa, in the hope that some passer-by might be able to solve the riddle. — At the N. angle of the piazza rises the church of *Sant' Eusebio* (Pl. II, 29), re-erected in the 18th cent., with the exception of the campanile. The fine ceiling-painting, the transfiguration of St. Eusebius, is one of the earliest works of Raphael Mengs.

About 5 min. to the E. of the Piazza Vittorio Emanuele is the church of **Santa Bibiana** (Pl. II, 32), consecrated as early as 470, but several times rebuilt, for the last time in 1625 by *Bernini*. It contains eight antique columns. On the high-altar is a statue of St. Bibiana, a restrained and successful early work of Bernini. To the left by the entrance is the stump of a column, at which the saint is said to have been scourged to death.

The street known as the *Archi di Santa Bibiana*, passing beneath the railway, leads to the Porta San Lorenzo and the basilica of that name, which may be conveniently visited at this juncture. We may return in that case by tramway (No. 12 in the Appendix). The steam-tramway to Tivoli starts outside the gate, to the left (p. 471).

The **Porta San Lorenzo** (Pl. II, 32, 33) stands on the site of the ancient *Porta Tiburtina*, which led to Tivoli. The gateway, constructed by the Emperor Honorius against an arch, over which, according to the inscription, passed the three aqueducts Marcia, Tepula, and Julia, is now closed. The new road starts from an opening in the wall to the S.E. of the gate, and farther on joins the ancient *Via Tiburtina* (p. 471). It is flanked at first by tall, shabby tenement-houses, and does not afford views of the Sabine Mts. until the church is reached, $^3/_4$ M. from the gate. In the little piazza in front of the church is a *Column* with a bronze statue of St. Lawrence.

The basilica of ***San Lorenzo fuori le Mura** (Pl. I, 36) occupies the spot where Constantine founded a church on the burial-place of St. Lawrence and St. Cyriaca. In 578 it was rebuilt by Pelagius II. This ancient edifice, which was entered from the E., was entirely remodelled by Honorius III. (1216-27), who added the present nave to the apse, and transferred the façade with the porch to the W. end. An angle formed by the outer walls shows where the new part was added. Under Nicholas V. and Innocent X., and under Pius IX. in 1864-70, the church underwent extensive alterations, and the older half is now at least partly freed from disfiguring patchwork. San Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. xxxv).

In 1864 the façade was embellished with paintings resembling mosaic, on a gold ground, representing the founders and patrons of the church: Pelagius II., the Emp. Constantine, Honorius III., Pius IX., Sixtus III., and Hadrian I. The vestibule is borne by six ancient columns, above which is an architrave with mosaics (St. Lawrence and Honorius III.); it contains retouched frescoes (end of the 13th cent.), two tombs in the form of temples, and two rude early-Christian sarcophagi. The door-posts rest on lions.

The Interior consists of two parts. The anterior Later Church, which chiefly dates from Honorius III., consists of nave and aisles, separated by 22 antique granite and cipollino columns of various sizes. On the capital of the 8th column on the right are a frog and a lizard, and it is therefore supposed, but without authority, to have been brought from the porticus of Octavia, where two sculptors, Batrachus (frog) and Saurus (lizard), are said to have adopted this method of perpetuating their names. The wall above the straight entablature is adorned with frescoes by *C. Fracassini* (d. 1868): on the right, history of St. Lawrence; on the left, that of St. Stephen. The open roof also was recently gaudily painted. The rich pavement, in opus Alexandrinum, dates from the 12th cent. (p. lxiv). Under a mediæval canopy to the right of the entrance is an antique *Sarcophagus* with a representation of a wedding, in which in 1256 the remains of Card. Fieschi, nephew of Innocent IV., were placed. To the left are old frescoes of the life of St. Lawrence. In the nave are the two elevated ambones, that to the right (p. lxiii) for the gospel, near which is a spiral candelabrum for the Easter candle, that to the left for the epistle (12th cent.). On the triumphal arch are modern paintings (resembling mosaics) of the Madonna and saints. At the extremity of the N. aisle a flight of 13 steps, on the left, descends to a chapel and to the catacombs.

Adjoining this building of Honorius on the E. is the Older Church, erected by Pelagius, the pavement of which lies about 10 ft. lower. The raised central space, to which seven steps ascend on each side of the Confessio, dates from the time of Honorius, who converted the nave of the older church into a choir with a crypt by laying a pavement halfway up the columns, and caused the aisles to be filled up. The rubbish was removed in 1870 and the original level of the aisles exposed to view. The church of Pelagius, a basilica in the style of Sant' Agnese Fuori (which is the only other church at Rome with galleries), was originally entered at the opposite (E.) end. Twelve magnificent fluted columns of pavonazzetto with Corinthian capitals (those of the two first are formed of trophies, on the benches in front of them are mediæval lions) support the straight entablature, which consists of antique fragments and bears a gallery with graceful smaller columns and arches. On the triumphal arch, of which this is the original front,

are restored mosaics of the time of Pelagius II. (578-590; the earliest showing traces of the influence of the E. empire): Christ, right SS. Peter, Lawrence, and Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy dates from 1148; its cupola is modern. By the wall at the back is the handsome episcopal throne (1251). — We now descend the flight of steps from the prolongation of the aisles of the anterior church and reach the aisles of the church of Pelagius. The nave of the old church is now partly occupied by the crypt, entered from above, partly by the modern marble columns supporting the floor of the above-mentioned choir. In the vestibule ofthe original church, behind an iron railing, is the *Tomb of Pius IX.* (p. xliv). The vestibule is gorgeously decorated with mosaics, from designs by *L. Seitz*, but the tomb itself, according to the injunctions of the deceased pope, is of the plainest character, consisting of a marble sarcophagus in a niche painted like those in the catacombs.

The handsome Romanesque Cloisters (*Chiostro;* no women admitted) contain numerous fragments of sculptures and inscriptions built into the walls; in the corner to the right of the principal entrance is the lid of a sarcophagus adorned with a representation of a Pompa Circensis.

Adjoining the church is the **Campo Verano**, an extensive cemetery, laid out in 1837, and repeatedly enlarged since. By the entrance are colossal figures of Silence, Charity, Hope, and Meditation. Among the numerous handsome monuments is one commemorating the Battle of Mentana (p. 105), with appropriate inscriptions. Fine *View of the mountains and the Campagna from the higher part of the cemetery, reached by several flights of steps. Farther on, in the Via Tiburtina, is the new *Jewish Cemetery*, with a crematorium.

The Viale Principessa Margherita (Pl. II, 30, 32) leads from Santa Bibiana (p. 210) to the N.W. to the *Piazza Guglielmo Pepe* (with remains of the Aqua Julia, p. 209) and the (10 min.) *Railway Station* (p. 190). To the S.E. it leads in 5 min. to the so-called Temple of Minerva Medica (Pl. II, 32), the ruin of an ancient Nymphæum in the form of a decagon, 55 yds. in circumference, with deep niches in the walls, and originally coated with marble below and stucco above. In the middle ages the ruin was called *Le Galluzze*, a name which has been erroneously conjectured to be a corruption of (the Thermæ of) 'Gaius and Lucius Cæsar', which, however, never existed. The vaulting collapsed in 1828. This interesting building dates from the imperial period.

The *Via Conte Verde*, the middle street running from the S.E. side of the Piazza Vittorio Emanuele, leads to the church of *Santa Croce in Gerusalemme* (p. 213); the *Via Emanuele Filiberto*, to the right, leads to the *Lateran* (p. 347); and the *Via Principe Eugenio*, on the left, to the Porta Maggiore.

The **Porta Maggiore** (Pl. II, 34) was originally an archway belonging to the *Aqua Claudia*, above which the *Anio Novus* flowed through a second conduit. The Aqua Claudia, 42 M. in length, brought water from the neighbourhood of Subiaco (p. 480), and the Anio Novus from the sources of the river of that name, a distance of 51 M. The inscriptions record the construction of both aqueducts by the Emp. Claudius, A.D. 52, and also their restoration by Vespasian in 71 and by Titus in 81. Aurelian converted the archway into one of the gates of his city-wall, and Honorius restored and extended it; while the Colonnas used it in the middle ages as the nucleus of a castle. Remains of the constructions of Honorius and a long inscription of A.D. 405 may be seen outside the gate, to the right. The gate was purged of the later additions by Gregory XVI. in 1838.

Two roads diverged hence in antiquity: to the left the *Via Praenestina*, and to the right the *Via Labicana*, now named *Via Casilina*. Between these, outside the gate, was discovered in 1838 the remarkable *Monument of the Baker Eurysaces*, erected in imitation of grain-measures laid horizontally and vertically in alternate rows. The monument, dating from the close of the republic, was erected by the baker himself; and the principal inscription, thrice repeated, is to the effect that 'This is the monument of Marcus Vergilius Eurysaces, baker and public purveyor of bread.' Some of the reliefs represent grinding, baking, and other processes in his trade, and others refer to his post of purveyor to the state.

From this point to the *Porta San Giovanni* and the *Amphitheatrum Castrense*, see p. 354; to the *Campagna*, see p. 437.

From the Porta Maggiore a road leads to (5 min.) Santa Croce in Gerusalemme, passing under the arches of the Claudian aqueduct, and skirting the town-wall on the inside. On the left is the new *Caserma Umberto Primo*. — From Santa Maria Maggiore (p. 206) to Santa Croce by the Via Conte Verde is a walk of 20 minutes.

Santa Croce in Gerusalemme (Pl. II, 34), one of the seven pilgrimage-churches, once named *Basilica Sessoriana*, because the *Sessorium*, perhaps an ancient court of law, formerly stood here, is said to have been erected by St. Helena in honour of her discovery of the Cross. As early as 433 a Council met here. The church was rebuilt by Lucius II. in 1144, and was modernized under Benedict XIV. in 1743 by *Domenico Gregorini*, who added the baroque façade.

Interior. The nave was originally borne by 12 antique columns of granite, of which eight only are now visible. An antique trough of basalt below the high-altar contains the relics of SS. Anastasius and Cæsarius. In the tribune are largely repainted frescoes of the Invention of the Cross, of the school of *Pinturicchio*. The church contains numerous relics, including the 'Inscription on the Holy Cross'.

To the left of the tribune a staircase descends to the *Lower Church*, where on the left is an altar with a marble relief (Pietà, 17th cent.); at

the sides are statuettes of SS. Peter and Paul of the 12th century. On the right the chapel of St. Helena (to which ladies are admitted on 20th March only). On the vaulting are fine *Mosaics*, after *Bald. Peruzzi* (1508), representing the Four Evangelists; in the centre, Christ; in the arch over the entrance, on the left St. Helena, right St. Sylvester; over the altar, on the left St. Peter, on the right St. Paul. The body of the altar-statue of St. Helena belonged to an ancient statue resembling the Barberini Juno in the Vatican (p. 396), with a cross instead of the sceptre in the right hand, and a nail of the cross instead of the vase in the left. The head also is modern (17th cent.).

Between this church and the Caserma (barracks) mentioned on p. 213 is an apse with arched windows and the beginning of adjoining walls, which is perhaps a relic of the *Sessorium* (p. 213).

From Santa Croce to the Lateran is a walk of 5 min. (p. 354).

e. From Santa Maria Maggiore to the Forum Romanum.

The *Via Cavour* (p. 216) is the most direct route from Santa Maria Maggiore to the Forum Romanum. We follow the small Via Santa Prassede, leading to the S. from the Piazza Santa Maria Maggiore (p. 206), in which is a side-entrance to the church of —

***Santa Prassēde** (Pl. II, 26), mentioned as early as 491, erected by Paschalis I. in 822, and dedicated to St. Praxedis, the daughter of St. Pudens with whom Peter lodged at Rome (p. 205). It was restored about 1450 by Nicholas V., again in 1832, and finally (though not very successfully) in 1869. — This is the 'St. Praxed's Church' of Browning, at which the bishop ordered his tomb.

Interior. The nave is separated from the aisles by 16 granite columns (six others, bearing arches, having been replaced by piers). The *Mosaics* (9th cent.; p. lxiii) deserve notice: on the triumphal arch the New Jerusalem guarded by angels, Christ in the centre, with angels on each side; on the arch of the tribune the Lamb, at the sides the seven candlesticks and the symbols of the Evangelists; lower down the twenty-four elders (in order to follow the curve of the arch the arms of the foremost elders in the middle and upper rows gradually increase in length); in the round part of the apse, Christ surrounded with saints (on the right Paul, Praxedis, and Pope Paschalis with the church; on the left Peter, Pudentiana, and Zeno). On either side of the tribune are galleries.

Right Aisle. The 3rd chapel is the *Chapel of St. Zeno* (the sacristan opens the door when desired). At the entrance are two columns of black granite with antique entablature. Above are mosaics (9th cent.): Christ and the Apostles, the Madonna and eight holy women; the figures of the two popes, to the right and left below, are additions probably of the 13th century. On the vaulting in the interior, a medallion with the head of Christ, supported by four angels. Above the altar a Madonna between SS. Praxedis and Pudentiana. The niche to the right contains a

portion of the column at which Christ is said to have been scourged, brought from Jerusalem in 1223. Above the niche to the left are four female portraits, the first, with a square nimbus, being named *Theodora Episcopa* (Theodora, mother of Paschalis I., was buried in this chapel). The 4 th chapel contains the tomb of Card. Alanus (d. 1474), by Andrea Bregno. At the extremity of the right aisle the *Cap. del Crocifisso* contains the tomb of the French cardinal Ancherus (d. 1286). — In the Left Aisle by the entrance-wall is a stone slab, on which St. Praxedis is said to have slept. The 2nd *Cap. di San Carlo Borromeo* contains a chair and table once used by the saint. The 3rd *Cap. Olgiati* contains paintings by the Cavaliere d'Arpino. — The marble top of a well in the nave indicates the spot where St. Praxedis hid the bones of martyrs.

The Confessio (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister-saints Praxedis and Pudentiana on the right, and those of martyrs on the left. The altar is decorated with fine mosaics of the 13th century. Above it, an ancient fresco of the Madonna between the sisters. — The Sacristy, at the end of the left aisle, contains a Scourging by *Giulio Romano*.

The former main entrance of Santa Prassede is in the *Via San Martino ai Monti*, on the S. side of the church, a side-street diverging from the Via Merulana (p. 209) not far from the church of Sant' Alfonso de' Liguori. In this street, to the right, a tablet marks the house (No. 20a) in which Domenichino lived. The Via San Martino ends at the *Via Giovanni Lanza*, which is continued to the E. by the Via dello Statuto to the Piazza Vittorio Emanuele (p. 209), while on the W. it joins the Via Cavour. In the open space at the end of the Via San Martino stand two mediæval towers: the *Torre Cantarelli* (right) and the *Torre dei Capocci* (left). The latter belonged about 1500 to Vanozza de' Catanei, mistress of Alexander VI. and mother of Lucretia and Cæsar Borgia. A short flight of steps ascends to the church of —

San Martino ai Monti (Pl. II, 26), erected by Symmachus about 500, adjacent to the Baths of Trajan and to an old church of Pope Sylvester I. It was rebuilt in 844 by Sergius II. and Leo IV., gorgeously modernized about 1650 by *Giac. della Porta*, and again restored quite recently.

The Interior, a basilica with a roof of straight beams, contains 24 antique marble columns. In the S. aisle are six fine frescoes by *Gasp. Poussin*, landscapes with scenes from the life of Elijah, the patron of the order of Carmelites (marred by restoration). In the N. aisle six smaller landscapes, also interesting. Also two pictures representing the interior of the old churches of the Lateran and of St. Peter. — The Presbyterium is eleven steps higher; below is the Crypt. From the latter we enter a large vault, probably once belonging to thermæ, but at an early period converted into a church. The vaulting bears traces of ancient painting. This is supposed to be the site of Pope Sylvester's church, of the period of Constantine.

From the S. side of San Martino ai Monti the *Via delle Sette Sale* runs to San Pietro in Vincoli. The so-called Sette Sale and the garden of the Palazzo Field-Brancaccio (p. 209) are accessible from here also (ring at the gardener's door, No. 2).

The wide Via Cavour (Pl. II, 27, 26, 23; tramways Nos. 2 and 17 in the Appx.), beginning at the railway-station, crosses the *Piazza dell' Esquilino* (Pl. II, 27; p. 206), and after being joined by the *Via Giovanni Lanza* (p. 215; tramways Nos. 4 and 12), bends to the W. and leads direct to the Forum Romanum (p. 287). On the left, above the street, is the church of *San Francesco di Paola* and on the right, farther on, rises the *Torre de' Conti* (p. 312; comp. Plan, p. 308).

A flight of steps beside San Francesco di Paola leads up from the Via Cavour through an archway to the piazza in front of San Pietro in Vincoli (150 ft. above the sea-level). The elegant Doric loggia and balcony on the N. side over the archway once belonged to the house of Vanozza de' Catanei (p. 215). The old Franciscan monastery on the N. side of the piazza is now the *Reale Instituto Tecnico Leonardo da Vinci.* To the W. rises a mediæval tower, beside which is a fine palm-tree. — The church of —

***San Pietro in Vincoli** (Pl. II, 23) is also named *Basilica Eudoxiana* after Eudoxia, wife of Valentinian III., who erected the church about the year 442, as a receptacle for the chains of St. Peter which had been presented by her to Pope Leo I. It was restored by Pelagius I. and Hadrian I. The vestibule is a work of the early Renaissance (ca. 1475), and was the gift of the Rovere, who for some decades monopolized the cardinal's title connected with this church. Admission before 11 a.m. (Sun. till after 12) and after 3 p.m.; at other times visitors ring at the adjacent door to the left, No. 4 ($^1/_2$ fr.).

Interior. The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance, by the pillar, is the monument of the Florentine painters Piero and Antonio Pollaiuolo (d. 1498). The fresco above it, a votive picture given by Sixtus IV. as a protection against the plague of 1476, is probably from the studio of Antoniazzo Romano. — The Left Aisle contains, in the corner to the left, on the wall, the monument of the learned Cardinal Nicolaus Cusanus (from Cues on the Moselle, d. 1464). Above it a relief: St. Peter with keys and chains, on the left the donor (Nic. Cusanus), right an angel, a good early work by *Andrea Bregno.* The marble slab to the right in the floor, by *Jacopo Sansovino*, marks the tomb of Card. Leon. Grosso della Rovere (d. 1520). On the 2nd altar to the left, a mosaic of the 7th cent. with St. Sebastian (bearded).

In the Right Transept is the monument of Pope Julius II. (p. lxxi)

by *Michael Angelo*, with the **Statue of Moses, represented as on the point of springing from his seat, in indignation at the idolatry of the Jews, or (according to a later interpretation) summoning the twelve tribes of Israel together in order to bid them farewell. (Moses is here represented with horns owing to an erroneous translation in the Vulgate of Exodus xxxiv. 35). This is one of Michael Angelo's most famous and most characteristic works; he has sacrificed details in order to bring the total effect into more dominating prominence. The proportions of the figure are inexact; the small head, the powerful arms, and the gigantic torso are certainly out of harmony, while the robe hangs from the celebrated knee in quite impossible folds. But all the same the general effect is most imposing. Besides the Moses, the statues of Rachel and Leah (as symbols, on the left of meditative, on the right of active life) alone were executed by the great master, and even these were not entirely his own workmanship. These figures are an allusion to the complaint of St. Gregory after he was elected pope that his life instead of being the beautiful Rachel whom he sought was the more fruitful Leah (comp. Dante, Purg. xxvii. 108). The grouping only of the remainder was from Michael Angelo's design. The figure of the pope (who is not interred here, comp. p. 368), by *Maso del Bosco*, is a failure; the prophet and the sibyl at the side are by *Raffaello da Montelupo*. — To the right of the choir is St. Margaret, an altar-piece by *Guercino*.

The Choir contains an ancient marble seat from a bath, converted into an episcopal throne. A cabinet under the high-altar, with bronze doors (1477), was presented by Sixtus IV. and his nephew Giuliano, and contains the chains of St. Peter, which are exhibited to the pious on August 1st.

The adjacent monastery of the Canonici Regolari is now the seat of the *Reale Scuola d'Applicazione per gli Ingegneri*. The monastery-court, attributed to *Giuliano da Sangallo*, is embellished with a fountain, presented in 1512 by Leon. Grosso della Rovere (entrance by No. 5, to the right of the church).

If we descend hence to the S. we presently strike the Via della Polveriera, which leads to the Colosseum (Pl. II, 22, 23 ; p. 303).

f. Villa Borghese. Villa di Papa Giulio.

The beautiful park of the *Villa Borghese* has lost a good deal of its attractiveness by neglect since it has become public property (p. 217), but the art-gallery preserved in the casino still ranks as one of the most important collections in Rome. The park is open to the public daily from 9 till dusk (free). Besides the principal entrance near the Porta del Popolo (Pl. I, 16), there are others on the Pincio (Pl. I, 16; comp. p. 181), near the Porta Pinciana (Pl. I, 20, 23; p. 181), and near the Viale dei Parioli (p. 429). Admission to the Casino, see p. 172. — The antiquities in the *Villa di Papa Giulio* (p. 225) are also well worth a visit.

The *Villa Borghese (Pl. I, 16, 19, 20, 22), now officially styled **Villa Umberto Primo,** extends to the N. of the city, just outside the walls. It was founded in the first half of the 17th cent. by Cardinal *Scipio Borghese*, nephew of Pius V., and afterwards enlarged by the addition of the Giustiniani gardens. Purchased by the state for 3 million francs in 1902, it was transferred to the city of Rome as a public park, and an equestrian statue of King Humbert, by Calandra, is to be erected here by Victor Emmanuel III. The beautiful grounds contain a number of ornamental erections, small temples, artificial ruins, fountains, antique statues, inscriptions, etc., the more important of which are marked on the Plan. The *Main Entrance* (Pl. I, 16; Ingresso) is a triumphal gateway in the classic style, erected by Canina in 1835. Near it, to the left, once stood the so-called *Villa of Raphael* (p. 223), destroyed in the war of 1849, behind which is the new *Istituto Internazionale di Agricultura* opened in 1908. Farther up, passing a fountain embellished with antique statues, we reach a large *Gateway* in the Egyptian style. Beyond this, to the right, is a *Statue of Victor Hugo*, by Lucien Pallez (1905), presented by the Franco-Italian Society of Rome; to the left is the *Giardino del Lago*, formerly the private garden of the prince, with a few antiquities and a pretty lakelet with a temple of Æsculapius. A little to the S.E. begins the embankment and bridge connecting the park with the Pincio (p. 181), and farther on is a *Goethe Monument*, by Eberlein, presented in 1904 by Emp. William II., with figures from Goethe's poems on the pedestal. In the same direction are a *Vaccheria*, or dairy, and the entrance from the Porta Pinciana.

From the intersection of roads at which the embankment begins an avenue of evergreen oaks passes between the Giardino del Lago, on the left, and, on the right, the so-called *Piazza di Siena,* an oval race-course and playing-field, surrounded with stone seats in the style of an amphitheatre. At the end of the avenue is a reproduction of the *Temple of Faustina* (p. 300), whence a broad road leads to the right to the *Fontana dei Cavalli Marini*, the most beautiful fountain in the park. The first turning on the left beyond the fountain brings us to the Casino.

The **Casino** (Pl. I, 22) of the Villa Borghese, which was built in 1615 by *Giovanni Vasanzio* (*Johann van Santen*, a native of Utrecht) and rebuilt by Marcantonio Borghese in 1782 (view of its 17th cent. appearance, see p. 222), contains a collection of sculptures in the rooms of the groundfloor (indicated by Roman numerals on the Plan, p. 219), while those of the upper floor (Arabic numerals) contain the important picture-gallery removed from the Palazzo Borghese (p. 243). The decorations are partly by Gavin Hamilton,

David Moore, and J. P. Hackert. Both collections were purchased by the state in 1901 for 3,600,000 fr. Illustrated catalogue of the paintings by Venturi (1893) $1^1/_2$ fr., bound 2 fr.; director, Signor Giulio Cantalamessa. Admission, see p. 172; rooms 1, 2, 7, 8, and 9 on the upper floor (paintings) are closed on Sundays.

The Borghese **Collection of Antiques** was founded about 1820 to replace an earlier collection purchased by Napoleon I. and sent to the Louvre. It consists largely of objects discovered on the Borghese estates. Comp. *Helbig*, Antiquities in Rome, vol. ii, pp. 129-160.

I. Vestibule ('Atrio'). On the narrow walls VII. (l.) and XXV. (r.), and on the back-wall, X., three reliefs from a triumphal arch of Claudius that once stood in the Corso near the Palazzo Sciarra (p. 230), erected, according to an inscription, in A.D. 51-52 by the senate and people in memory of the victories in Britain. — To the left, VIII. Torso of Pallas, a copy of the Parthenos of *Phidias* (p. xlviii).

II. Saloon ('Salone'), with ceiling-painting by *Mario Rossi* and wall-paintings by *Rotari* and *Wenzel Peter* of Carlsbad. On the floor, Mosaic, with gladiatorial and wild beast combats. Left wall: XXXVI. Dancing Faun (largely restored), under it a delicately worked Bacchic relief. Long wall: XL. Meleager; VIL. Statue of a woman; below, Roman tombstone of a poetess. Right wall: L. Antoninus Pius (colossal bust); IL. Colossal Dionysus; below, slab with Bacchic relief, belonging to the same work as the fragments under XXXVI. and over the door in the back-wall. Of the alto-relief of a falling horseman above the latter, the body of the horse is the only antique portion.

III. Room (first to the right). In the centre, *Canova*, Pauline Borghese (p. 189) as Venus (1805). Entrance-wall: LXXI. Votive-relief to Artemis as the patron goddess of children, executed about the time of Hadrian under the influence of Greek models. On the opposite wall: LXIV. Ajax tearing Cassandra from the Palladium (relief). — Paintings: *Dosso Dossi*, Apollo; *Caravaggio*, David with the head of Goliath.

IV. Room. In the centre: David with the sling, a youthful work by *Bernini*. Entrance-wall: LXXVIII. Herma of Pan; LXXIX. Front of a sarcophagus, with the labours of Hercules (back of the sarcophagus opposite, No. III C). Upon it, LXXX. Lid of another sarcophagus, with relief of Penthesilea and her Amazons coming to aid

the Trojans after the death of Hector. Rear-wall: LXXXV. So-called Sappho. Upon No. III C: Sarcophagus-relief, with the history of Leto; to the left, the goddess in her wanderings, with the local deities of Delos; in the centre Zeus with the infants Apollo and Artemis; to the right, assembly of the gods. III C. Bacchic relief, also belonging to the reliefs in the Salone. — Painting on the rear-wall: 7. *Padovanino*, Minerva arming.

V. Room. In the centre: *Apollo and Daphne*, a much admired work of *Bernini*, executed in his 18th year (1616). Right wall: CXVII. Apollo with a griffin and tripod, an archaistic work; CXVI. Three-sided base, with Mercury, Venus, and Bacchus. Wall opposite the entrance: CXV. Statuette of a boy playing with a bird; CXIII. Statuette of a fettered boy. Exit-wall: CVII. Fishermen and herdsmen, a genre group, intended for the decoration of a fountain.

VI. Room ('Galleria') with modern porphyry busts of emperors. In the centre, a porphyry bath said to have been found in the Mausoleum of Hadrian (p. 357). In the doorway to the Salone is a beautiful antique vessel of ophite, the only specimen of the kind in Rome. The superb marble incrustation of the walls deserves notice. The herma of Bacchus, a bronze head with a beautiful alabaster pedestal, near the exit, is modern.

VII. Room. To the right of the entrance: CLXXXI. Archaic female bust. By the window to the right, CLXXVII. Torso of Venus with Cupid; to the left, CLXXVI. Modern copy of the 'Thorn Extractor' (p. 281). Exit-wall: CLXXII. Sleeping hermaphrodite (comp. p. 194).

VIII. Room. In the centre, *Bernini*, Æneas and Anchises, the first large work of the artist, then in his 15th year (1613). By the entrance, CIC. Æsculapius and Telesphorus, gods of healing. Right wall: CVIIC. Leda. Opposite the entrance, CLXXXVIII. Roman tombstone. Exit-wall: CLXXXIV. *Algardi* (?), Putti in relief; CLXXXIII. Athena.

IX. Room. In the centre, CC. *Satyr on a Dolphin* (fountain-figure), the model of the Jonah in Santa Maria del Popolo designed by Raphael (p. 179). Entrance-wall: CCI. Youthful Mænad; CCIII. Paris. Exit-wall: CCXV. Venus; CCXV. *Archaic Female Figure*, a Greek original work.

X. Room. In the centre, *CCXXV. *Dancing Satyr*, wrongly restored (he originally played on the double flute). Opposite the entrance, CCXXXVII. Seated figure of a philosopher, resembling the so-called Menander in the Vatican (p. 398). Fine ceiling-paintings by *Conca*.

We now return to the Galleria (R. VI) and ascend the adjoining staircase to the —

**Picture Gallery, the rooms of which are marked on our plan with Arabic figures. Next to the Vatican, the Borghese gallery contains more masterpieces than any collection in Rome, and this in spite of the recent removal of several of its treasures. The 15th Century is naturally less fully represented than subsequent epochs, as the gallery was founded at a time when the works of that period were not yet generally appreciated. It contains, however, some admirable works of the end of the century, such as *Lorenzo di Credi's* Madonna with the flower-glass (Room 1, No. 433). — The Milanese School of Leonardo da Vinci has numerous representatives, though the authenticity of most of the examples may be doubted. The best are Christ imparting his blessing, a small work by *Marco da Oggiono* (1, No. 435), and Christ bearing the Cross, by *Solario* (1, No. 461). — Among painters of the older North Italian School, *Francesco Francia* enjoys a high reputation, and his claim to it is amply vindicated by his St. Stephen (5, No. 65), a small kneeling figure in the red robe of a deacon.

Among the works ascribed to *Raphael*, the Entombment (4, No. 369) alone is authentic. The picture is not well preserved, and is perhaps not entirely by Raphael's own hand. The impression produced by it is disappointing, the composition seems too studied, and the colouring cold (comp. p. lxxii). The predelle belonging to it are in the Vatican (p. 389).

The School of Ferrara of the 16th cent. is copiously and well represented (Room 7). A fine example of *Mazzolino's* richness of colouring is his Adoration of the Magi (7, No. 218). *Dosso Dossi's* Circe (7, No. 217) conducts us into a world of fancy, similar to that depicted by Ariosto in his Orlando Furioso. Lastly there are several excellent works by *Garofalo*, the Raphael of Ferrara.

The Colourists of the 16th Cent. will not fail to attract the visitor. To *Sodoma* the gallery is indebted for a Pietà (1, No. 462) and a Holy Family (1, No. 459), in which the head of the Madonna is radiant with beauty. An important work by *Correggio* represents Danaë with Cupids sharpening their arrows (10, No. 125). The figure of Danaë is rather graceful than strictly beautiful, but the Cupids are very charming, and the chiaroscuro masterly. — A room is devoted to the Venetian School. *Titian's* so-called Earthly and Heavenly Love (11, No. 147) is one of those creations that produce an indelible impression on the beholder. The picture rivets the attention like a poetical dream, and after the eye has feasted on the charms of the colouring the composition still captivates the imagination. The Education of Cupid (11, No. 170) is one of the finest mythological works by the same master. *Bonifazio* is another master affording examples of the richness of colouring of the Venetian School (11, No. 186, being the finest).

As is generally the case in the Roman galleries, the painters of the later revival of art, the adherents of the Caracci and the naturalists, figure very numerously here. *Domenichino's* Diana (5, No. 53) contains a number of nymphs with lifelike heads, and an excellent background of landscape; and *Albani's* Four Elements (5, Nos. 35, 40, 44, 49) are superb decorative pictures. The Holy Family by *Michael Angelo da Caravaggio* (11, No. 110), the chief of the naturalists, is a characteristic work of the painter. — The pictures by German and Netherlandish masters are unimportant.

At the top of the staircase is a small vestibule, to the left of which is —

Room 1 (chiefly Florentine and Lombard Schools). Right wall: 424. *Raphael,* Madonna di Casa d'Alba, an early copy (original at St. Petersburg); 425, 427, 440, 442. *Bacchiacca,* Story of Joseph; *433. *Lor. di Credi,* Madonna with the flower-glass; 434. Copy of a lost drawing by *Leonardo da Vinci,* Leda; *435. *Marco da Oggiono,* Christ imparting a blessing; 439. *School of Verrocchio,* Holy Family; 444. *Bronzino,* St. John the Baptist. — Left wall: 458. *Franciabigio,* Madonna; *459. *Sodoma,* Holy Family; *461. *Andrea Solario,* Christ bearing the Cross (1511); 462. *Sodoma,* Pietà, darkened by time. — To the left is —

Room 2. Curiosities. Also, by the entrance: 519. View of the Casino Borghese in the 17th cent.; 527. *Vanni,* Three Graces; to the right of the door: 514. *School of Leonardo da Vinci,* Study of a female head, in silver-point. Mosaics by *Marcello Provenzale:* 498. Madonna, 495. Portrait of Paul V. — We return to Room 1 and enter —

Room 3 (Florentine School). Entrance-wall: 318. *Carlo Dolci,* Madonna; 310. *Albertinelli,* Holy Family (1511); 306. *Carlo Dolci,* Christ. — Right wall: 352. *Florentine School,* Holy Family; 348. *Sandro Botticelli* (studio-piece), Madonna with angels; *346. *Sassoferrato,* Copy of Titian's Three Ages (original in London); 343. *Piero di Cosimo,* Madonna. — Exit-wall: 340. *C. Dolci,* Mater Dolorosa; 331. *Andrea del Sarto,* Madonna; 328. *Dom. Puligo,* Mary Magdalene; 336. *Bugiardini,* Madonna. — Between the windows: 326. *Lucas Cranach,* Venus and Cupid (1531); 324. *Franciabigio,* Venus.

Room 4, with a ceiling-painting by *Christoph Unterberger,* one of Raphael Mengs' assistants (1786). Entrance-wall: in the centre, *369. *Raphael,* Entombment (comp. p. 221), painted in 1507 for the Baglioni chapel in San Francesco al Prato in Perugia (p. 72), just before the master went to Rome, afterwards purchased by Paul V.; 371. *Ghirlandaio* (?), St. Catharine; 373, 374, *Giulio Romano,* Madonnas; 376. *Andrea Sacchi,* Portrait of Orazio Giustiniani; 377. *Fiorenzo di Lorenzo,* Crucifixion, with SS. Jerome and Christopher. To the left: 355. *Sassoferrato,* Good copy of the so-

called Fornarina by Raphael (p. 187). — Wall to the right: Copies after *Raphael*, 420. John the Baptist, 413. Julius II.; 411. *Van Dyck*, Entombment; *408. *Pontormo*, Cardinal Marcello Cervini; no number, *Simone Martini*, Madonna. — By the first window: to the right, *Perugino*, 401. Madonna, 402. Mary Magdalene; to the left, 399. *Timoteo Viti*, Portrait of a boy. — By the second window: to the right, *396. *Antonello da Messina*, Portrait; 397. *Perugino* (?), Portrait. — Last wall: 390. *Ortolano*, Pietà; 382. *Sassoferrato*, Madonna; 386. *After Perugino*, St. Sebastian (original in the Louvre). — We now return to the vestibule and enter the —

Galleria (R. 5). In the centre is an antique marble group of an Amazon riding down two warriors. Entrance-wall: 68. *Baroccio*, Flight of Æneas from Troy (1598). — By the first window: *65. *Franc. Francia*, St. Stephen, a youthful work; by the third window: 61, 60a. *School of Fr. Francia*, Madonnas. — Back-wall: 35, 40, 44, 49. *Franc. Albani*, The four Elements, landscapes with mythological accessories; 42. *Guercino*, Return of the Prodigal Son. — Exit wall: *Domenichino*, *53. Diana and her nymphs practising with their bows, 55. Cumæan Sibyl.

Room 6. Chiefly portraits: 97. *Moroni*, 94. *Bronzino*, 74. *Pontormo*. — We traverse a small anteroom opposite the entrance and enter —

Room 7 (School of Ferrara). Left wall: *217. *Dosso Dossi*, Circe the sorceress, with fine sylvan landscape, one of the artist's masterpieces; 218. *Mazzolino*, Adoration of the Magi; 211. *Dosso Dossi*, Madonna. Numerous paintings (mostly small) by *Garofalo:* entrance-wall, 205. Entombment, 210. Madonna, 208. Madonna and St. Francis, 213. Madonna and SS. Peter and Paul; right wall, 237. Scourging of Christ, 239. Adoration of the Magi, 240. Madonna and saints. — To the right of the entrance is —

Room 8 (Netherlandish School). 269. *Pieter de Hoogh*, Tavern scene; 274. *Rubens* (?), Visitation; 272. *Pieter Codde*, Military scene; 273. *Lundens*, Surgical operation; 291. *D. Teniers*, Genre scene. — To the left is —

Room 9. Three damaged frescoes (under glass) by *Pupils of Raphael*, from the so-called Villa of Raphael (p. 218): 303. Marriage of Alexander and Roxana, from a drawing in the Albertina in Vienna, which bears the name of Raphael; 294. Nuptials of Vertumnus and Pomona, of inferior value.

*300. *Perin del Vaga*, so-called 'Bersaglio degli Dei' (shooting-contest of the gods), from *Michael Angelo's* drawing in red chalk, now at Windsor.

This composition was borrowed from Lucian (Nigrinus, C. 36), who likens the words of philosophers to arrows launched by various archers at the mark (the heart of man). 'Some stretch their bow too tightly, and their bolt does not remain in the mark, but only splits and wounds it; others have no strength and graze but the surface; but the true archer

chooses an arrow, not too sharp and not too blunt, looks straight at the mark, and hits it so that the arrow remains fast'.

We now return to the anteroom between Rooms 6 and 7 and turn to the right to —

Room 10. Entrance-wall: 137. *School of Paolo Veronese*, St. John the Baptist preaching repentance; 133. *Marcello Venusti*, Copy of Seb. del Piombo's Scourging of Christ (p. 424). — Left wall: 101. *School of Paolo Veronese*, St. Anthony preaching to the fishes; 106. *Palma Vecchio*, Lucretia; 157. *Venetian School*, Madonna with the donors and saints; 115. *Bern. Licinio*, Portrait of the artist's brother with his family; 119. *Paris Bordone*, Satyr and Venus. — Between the windows: 129, 131. *Bellini*, Adam and Eve (school-pictures). — Exit-wall: *125. *Correggio*, Danaë, one of the artist's finest easel-pictures (ca. 1532; comp. p. 221).

Room 11 (Venetian School). In the centre is a good copy of the Farnese Hercules (after Lysippus). Left wall: 143. *Venetian School*, Portrait.

**147. *Titian*, 'Amor sacro e profano ('Earthly and Heavenly Love'), one of Titian's first great works, painted under the influence of Giorgione, probably not before 1512. Comp. p. 221.

The above title was first suggested at the end of the 18th century. Some critics hold that the painting is allegorical, representing the persuasions of love, or a contrast between earthly and heavenly beauty; but other modern authorities maintain that it is a mythological scene conceived in the Renaissance manner, viz. Venus persuading Medea to fly with Jason, and that the theme was suggested by the description of the episode in the 'Argonautica' of Valerius Flaccus. The coat-of-arms on the fountain has been identified as that of the Venetian family of Aurelio, for whom the picture was probably painted.

Between the windows: 110. *Caravaggio*, Holy Family with the serpent. — Right wall: 163. *Palma Vecchio*, Madonna with two saints and donor; 164. *Cariani*, Madonna; *170. *Titian*, Education of Cupid, painted about 1565. — Entrance-wall: 176. *P. F. Bissolo* (not Giov. Bellini), Madonna; *185. *Lor. Lotto*, Portrait; *186. *Bonifazio*, The Prodigal Son; *188. *Titian*, St. Dominic (ca. 1565); 192. *Ribera*, Liberation of St. Peter; *193. *Lor. Lotto*, Madonna (1508); 194. *Titian*, Scourging of Christ (injured).

About $^1/_2$ M. outside the Porta del Popolo the *Vicolo dell' Arco Oscuro* diverges to the right from the highroad to the Ponte Molle (p. 429; tramway No. 15 in the Appx.), beside the *Casino of Julius III.*, built about 1550 from designs attributed to Jac. Sansovino and Bald. Peruzzi, but now much dilapidated. A few min. farther on the Vicolo dell' Arco Oscuro leads to a small piazza, in which is the entrance to the —

Villa di Papa Giulio, built in 1550-55 for Pope Julius III. by *Vignola*, with the assistance of *Vasari* and *Michael Angelo*, fitted up in 1888 as a museum for antiquities found in the pro-

vince of Rome. Director, Prof. Dr. Gius. Colini. — Admission, see p. 173.

Ground Floor. *Room to the Right.* The ceiling is tastefully decorated in stucco (Christian virtues) and with paintings (Story of the nymph Callisto) by *Taddeo Zuccaro.* In the centre is a sarcophagus from Cerveteri, and in the glass-cases are vases from Corchiano (near Falerii). On the walls are copies of paintings in Etruscan tombs and of a sarcophagus at Florence. — *Room to the Left*, with tasteful ceiling. Terracotta wall-coverings from the Etruscan temples of ancient *Falerii* (p. 107), freely restored. Beside the door is a plan of the excavations at Falerii. In the centre is a very ancient coffin, hollowed out of a tree-trunk, with the skeleton and the coarse early-Italic earthenware which it contained (found in 1889 near Gabii). — We now enter the semicircular passage surrounding the Court, with elegant grotesque decorations. Here, to the left, is the staircase to the —

Upper Floor. *I. Room.* Earliest period of Falerii (before the 6th cent. B.C.), in which importations from Greece and the East are still scanty. The coffins of hollowed tree-trunks, at the foot of the entrance wall, should be observed. In the central glass-case are a bronze cinerary urn in the form of a house, two bronze tripods with cauldrons, bronze buckles, etc. The earthenware, bronze weapons, ornaments, etc., are so far as possible arranged as they were found in the tombs. In Case VI and the following cases are a few vases of Greek origin.

II. Room. Period of the Greek importations, about 550-350 B.C. Vases with black and with red figures, arranged in chronological order, beginning with Case XI, to the left (black-figured vases). The next cases contain vases representing the severe and then the free style of red-figured decorations. In XVIII and the following cases are poor Italic imitations placed beside imported Greek examples. The central glass-case contains the finest specimens: **Vase in the form of a Knuckle-bone*, with a lion, a Cupid, and a Nike, made, according to the inscription, by a certain Syriskos; large cratera with dancing girls; Destruction of Troy; *Hercules admitted to Olympus. Also, fine bronze vessels. In Case XXII is a skull with false teeth. — The interesting frieze in this room exhibits views of Rome in the 16th century.

III. Room. Imitations of Greek art, from the 4th cent. down to the destruction of Falerii by the Romans, in 241 B.C. The finest specimens are in the central glass-case: in front are two vases of similar shape, that to the right inscribed in Latin '*Ganumede*, *Diespater*, *Cupico*, *Menerva*'; to the right are two drinking-bowls with the Faliscan inscription '*Foied vino pipafo*, *cra carefo* (perhaps = 'hodie vinum bibam, cras carebo'). Cases A and B contain large vases with silver glaze. — *I. Cabinet. From the Tomb of a Priestess* found near Todi (p. 78): *Gold ornaments; gems; remains of the golden ornamentation of a gown, transferred to modern cloth; bronze ewer with a figure of Hercules as handle, etc. — *II. Cabinet.* Terracotta figures from the temples at Falerii, some with admirably preserved painting and of striking beauty: *Statue of Apollo; antefixæ with Medusæ, etc. — We now return and from Room II enter the —

Semicircular Corridor of this floor, which contains terracottas, bronze weapons, ornaments, and other objects found in tombs in the neighbourhood of Falerii (Narce and Monte Sant' Angelo). In the right wing are specimens dating from the earlier Faliscan period; in the left wing, those of the later period, when imports from Greece began to appear. Case LXII. Bronze vessels in admirable preservation. LXVI. Corinthian vessels. LXXVI. Vase of the best style, Apollo Citharœdus and the Muses. — We now return and descend to the —

Court. The pleasing *Fountain*, with a small sunken basin in the E. colonnade, is said to have been executed by Vignola and Ammanati

from a design by Vasari. In a side-court to the right is a full-size *Model of an Etruscan Temple*, the remains of which were discovered in 1882 at Alatri, in the territory of the Hernici.

On the N. side of the piazza in front of the villa is a long vaulted archway, the *Arco Oscuro*. A little to the left, beyond the archway, lies the *Osteria dell' Arco Oscuro*. The road goes on to the Monti Parioli (p. 429) and the Acqua Acetosa (p. 431).

II. Rome on the Tiber (Left Bank).

That part of the city which extends to the W. from the Quirinal and Capitol as far as the river was uninhabited in the most ancient times (*Campus Martius*), but was gradually covered with buildings as Rome extended her sway, and as far back as the Republic, but more particularly in the reign of Augustus, it became the site of many palatial edifices. This new town of ancient Rome was almost the only inhabited district during the middle ages and following centuries, and it is still the most densely peopled quarter. The present government has undertaken the task of improving this quarter by the construction of new and broad streets; but apart from these it still retains the characteristics of the mediæval and Renaissance city in its network of narrow streets and lanes, enlivened by the busy traffic of the lower classes, and containing innumerable interesting churches and palaces. The *Corso*, the principal thoroughfare, is characterized by its imposing baroque façades of the 17th and 18th centuries.

a. The Corso and Adjacent Side Streets.

The *Corso, officially called *Corso Umberto Primo*, is the central street of the three running to the S. from the Piazza del Popolo (p. 178). It corresponds with the ancient *Via Lata*, beginning at the Capitol and continued outside the ancient city as the Via Flaminia (comp. p. 429). Its length from the Piazza del Popolo to the Piazza Venezia is 1650 yds., or nearly a mile.

The N. part of the street is little frequented. No. 518, to the right, between the first two cross-streets, is the *Pal. Rondanini* (Pl. I, 17), now *Sanseverino*, the court of which contains an unfinished Pietà by Michael Angelo, on which he worked up to a few days before his death. No. 18, on the left side, was inhabited by *Goethe* in 1786; inscription (placed there in 1872): 'In questa casa immaginò e scrisse cose immortali Volfango Goethe.'

On the right, farther on, is the church of *San Giacomo in Augusta* or *degli Incurabili*, with a façade by C. Maderna. It belongs to the adjoining surgical hospital, which extends to the Via di Ripetta; one of the landings inside bears a fine relief of the Madonna by Maestro Andrea (15th cent.; apply to the porter). Nearly opposite, on the left, is the small Augustine church of *Gesù e Maria*, with a façade by Girol. Rainaldi.

In the *Via de' Pontefici*, the third turning on the right, is the entrance (No. 57; closed at present) to the **Mausoleum of Augustus** (Pl. I, 17, 18), erected by that emperor in 28 B.C. as a burial-place for himself and his family, and in which most of his successors down to Nerva were interred. On a square travertine basement, now wholly beneath the level of the

ground, rose a huge circular edifice in two stories, which contained the mortuary chambers, above which arose a terraced mound of earth, embellished with cypresses and surmounted by a statue of the emperor. The obelisks mentioned at pp. 202 and 206 were erected beside the entrance to the Mausoleum in the 1st century. The whole was environed with a park. Augustus was interred in the large central chamber, from which radiated fourteen smaller chambers, most of which are preserved, though in a ruinous condition. In the 12th cent. the Mausoleum was converted into a fortress by the Colonnas.

On the right, in an expansion of the Corso, is **San Carlo al Corso** (Pl. I, 18), the national church of the Lombards, and the resort of the fashionable world. It was begun in 1612 by *Onorio Lunghi* and continued by *Martino Lunghi the Younger* and *Pietro da Cortona;* the tasteless façade was added in 1690 by Cardinal Omodei. The elaborate architectural decorations in the interior are by Pietro da Cortona; the ceiling-paintings by *Giacinto Brandi.* Over the high-altar is one of the finest works of *Carlo Maratta:* the Virgin recommending San Carlo Borromeo to Christ. The heart of San Carlo is deposited under this altar.

Beyond the *Via Condotti*, leading to the Piazza di Spagna (p. 183), and the *Via Fontanella di Borghese* (p. 243), prolonging the Via Condotti towards the W., begins the frequented part of the Corso, with numerous shops, and enlivened, especially towards evening, by crowds of carriages and foot-passengers.

On the right, No. 418 a, is the spacious *Palazzo Ruspoli* (Pl. I, 16), built by Ammanati in 1586, with a fine marble staircase.

To the left (No. 151), at the corner of the Via Frattina, is the *Palazzo Bernini*, the vestibule of which contains a large figure representing 'Truth brought to light by time' by Bernini, an exaggerated example of the allegorical style of the time, but admirably executed.

In a long piazza on the right rises **San Lorenzo in Lucina** (Pl. I, 18), founded in the 4th cent. by a pious matron named Lucina, but frequently altered, for the last time in 1606. In the interior, by the second pillar to the right, is the tomb of Nic. Poussin (d. 1665), erected by Chateaubriand; above the high-altar a Crucifixion by *Guido Reni.* This church was the scene of Pompilia's marriage (in Browning's 'The Ring and the Book').

On the right, at the corner of the Piazza in Lucina and the Corso, is the *Pal. Fiano (*Pl. I, 18; now *Almagià)*, on the site of the *Ara Pacis* mentioned at p. 198. Excavations begun here in 1903 were resumed in 1906 but have again been suspended. In front of this palace an ancient triumphal arch once spanned the Corso (reliefs, see p. 279). An inscription on the house No. 167 (on the left) records that Alexander VII. widened the street and removed the arch in 1662, for the benefit of the horse-races during the Carnival.

The Via delle Convertite on the left leads to the Piazza di San Silvestro (Pl. I, 18), which is embellished with a monument to the poet *Pietro Metastasio* (1698-1782), by Gallori (1886). In the N.W. corner of the piazza rises the venerable church of *San Silvestro in Capite*, erected by Paul I. (757-67) on the site of his own house, in honour of a piece of the head of John the Baptist still preserved here. The entrance-court is ancient, but the church has been frequently rebuilt. The church now belongs to English Roman Catholics. In the court some large and richly carved beams were excavated in summer 1908, probably belonging to Aurelian's Temple of the Sun which was situated here. Part of the monastery formerly connected with the church has been converted into the **Post and Telegraph Office,** which has entrances from the piazza and the Via della Vite (p. 156). Another part of the old monastery contains the ministerial *Office of Public Works.* — Opposite San Silvestro is the English *Church of the Trinity* (p. 166), erected in 1874, with a handsome façade in the early-Renaissance style. — At No. 11, Via della Mercede, which leads to the E. from the Piazza di San Silvestro, is a tablet recording that *Sir Walter Scott* lived here when at Rome in 1832.

Electric Tramway from the Piazza di San Silvestro to the *Railway Station* and thence to the *Piazza Venezia*, see No. 2 in the Appx.; to the Porta San Giovanni, Sant' Agnese Fuori, the Piazza Vittor. Eman., and to the Policlinico, see Nos. 8, 9, 11, and 18.

Farther on in the Corso, to the right, is the *Palazzo Verospi* (No. 374), now occupied by the *Credito Italiano* (Pl. I, 18), erected by Onorio Lunghi, and restored by Alessandro Specchi. A loggia on the first floor is adorned with pleasing mythological frescoes by Fr. Albani. A tablet placed on this house in 1892 records that *Shelley* lived here in 1819.

On the left, at the corner of the Via delle Convertite, is the large *Palazzo Marignoli*, on the groundfloor of which is the Caffè Nazionale, better known as the Caffè Aragno (p. 153). On the same side is the large establishment of the *Fratelli Bocconi*, built in 1886-87, beside which begins the *Via del Tritone* (p. 184).

To the right, at the corner of the Piazza Colonna, is the extensive **Palazzo Chigi,** begun in 1562 by *Giac. della Porta* and completed by *C. Maderna*, now occupied by the Austrian Embassy to the Quirinal. Neither the small collection of antiques and pictures nor the library (p. 166) is open to the public.

The handsome Piazza Colonna (Pl. II, 18; named from Ital. *colonna*, column), which here interrupts the Corso, is one of the busiest squares in Rome (military music on summer-evenings, comp. p. 171). In 1889, by the pulling down of the Palazzo Piombino, the piazza was extended on the E. as far the church of *Santa Maria in Via*, built by Mart. Lunghi the Elder in 1594.

The ***Column of Marcus Aurelius**, rising in the centre of the piazza named after it, is embellished like that of Trajan with reliefs from the emperor's wars against the Marcomanni and other Germanic tribes on the Danube. The column consists of 28 blocks, besides the pedestal and capital, in all 95 ft. (100 ancient Roman ft.) in height, and has a winding staircase in the interior (no adm.). In 1589 Sixtus V. caused the column, then erroneously ascribed to Antoninus Pius, to be restored and crowned with a statue of St. Paul. The upper part of the antique marble pedestal, one-third of which is still buried in the earth, was covered at the same time with slabs of travertine.

The reliefs, which form 23 spirals around the column, are divided into two series by the figure of Victory writing upon her shield, about halfway up, on the E. side. The reliefs below refer to the Bellum Germanicum (172-173) against the Marcomanni and Quades; those above to the Bellum Sarmaticum (174-175) against the Sarmates, Iazyges, and Quades. The third spiral from the foot, on the E. side, illustrates the preservation of the Roman army by a sudden rain-storm, an incident which in the 4th cent. was explained as a miraculous response to the prayers of some Christian legionaries.

On the W. side of the piazza is a building with a portico of ancient Ionic columns from Veii (p. 486), erected here in 1838 (on the groundfloor the restaurants 'Colonna' and 'Fagiano', see p. 154).

The streets running to the W., on the right and left of the portico, lead to the *Piazza di Monte Citorio* (p. 246). The street running to the S. leads to the left to the Piazza di Pietra (Pl. II, 18), on the S. side of which are eleven Corinthian columns, 41 ft. high, of a ***Temple** at one time usually named a temple of Neptune, but probably more correctly identified as the *Hadrianeum* erected in 145 by Antoninus Pius in honour of his deified father Hadrian. It had 8 columns in front and 15 on each long side; the eleven extant belonged to the N. side of the temple. A portion of the wall of the cella is preserved in the adjoining building, once used as a custom-house (Dogana di Terra), now the Exchange. The reliefs representing conquered provinces, mentioned on p. 278, were among the decorations of the temple or of the colonnade surrounding it. — The Via de' Pastini leads hence to the *Pantheon* (p. 247), while the Corso is regained by the Via di Pietra to the left.

From the Corso to the Fontana di Trevi by the Via delle Muratte, see p. 185.

Farther on in the Corso, also on the left, where the street expands, we reach the ***Palazzo Sciarra-Colonna** (No. 239; Pl. II, 18), the finest of the whole street, erected at the beginning of the 17th cent. by *Flaminio Ponzio*, with a portal of later date.

Opposite is the imposing *Cassa di Risparmio*, or *Savings Bank*, by Cipolla (1868). The first side-street on the right leads to the church of *Sant' Ignazio* (p. 233), the next two side-streets

to the *Collegio Romano* (Museo Kircheriano; p. 234). No. 307 in the Corso, between the last two side-streets, is the *Palazzo Simonetti*. Opposite, a little back from the street, is the church of —

San Marcello (Pl. II, 18), mentioned as early as 499, rebuilt by *Jac. Sansovino* in 1519, and entirely modernized in 1874. The façade (1708) is by *Carlo Fontana*. In the interior, to the left of the entrance, is the double tomb of the Venetian cardinals Giovanni Michiel (d. 1503) and Antonio Orso (d. 1511). The 4th Chapel on the right contains ceiling-paintings by *Perin del Vaga*, completed after his death by *Dan. da Volterra* and *Pellegrino da Modena*, and the monument of Card. Consalvi (d. 1824), minister of Pius VII., by *Rinaldo Rinaldi*. — The tomb of the English Cardinal Weld (d. 1837) and that of Pierre Gilles (d. 1555), the traveller, are also in this church.

The next side-streets are the Via Lata, leading to the right to the Collegio Romano (p. 234), and the Via Santi Apostoli, leading to the left to the Piazza Santi Apostoli (p. 240).

On the right side of the Corso, farther on, is the small church of **Santa Maria in Via Lata** (comp. p. 227), mentioned as early as the 7th cent., but in its present form dating from the 17th; tasteful façade executed in 1680 from designs by *Pietro da Cortona*. From the vestibule a staircase descends to an oratory (built by Vignola) in which St. Paul and St. Luke are said to have taught. Below this church and the Palazzo Doria are large piers of tufa, which once belonged to the *Saepta Julia*, an edifice begun by Cæsar and completed by Agrippa, for taking the votes of the national assembly, but afterwards used for games and as a market-place.

Adjoining Santa Maria in Via Lata is the beautiful E. façade of the *Palazzo Doria* (Pl. II, 18), the strongly-marked profiles of which are admirably adapted to be viewed from the narrow street below; see p. 238.

Opposite rises the *Palazzo Odescalchi*, erected in 1887-88 in the Florentine style. The *British School at Rome* (p. 167) occupies part of the palazzo; entrance from the Piazza Santi Apostoli (p. 240). Adjacent is the *Pal. Salviati*, by Carlo Rainaldi, occupied in 1725-1800 by the French Academy of Art (p. 182).

The last corner-house on the right is the *Pal. Bonaparte*, formerly *Rinuccini*, erected in the 17th cent. by Mattia de Rossi, where Madame Lætitia, mother of Napoleon I., died in 1836.

On the S. the Corso is terminated by the Piazza di Venezia (Pl. II. 17; 48 ft. above the sea-level), from which the *Via Nazionale* (p. 199) runs to the left and the *Via del Plebiscito*, continued by the *Corso Vittorio Emanuele* (p. 255), to the right. The piazza, which is the central point of the tramway-system (comp. the Appendix), is named after the imposing

***Palazzo Venezia,** begun in 1455 by Cardinal Pietro Barbo (afterwards Pope Paul II.) in the Florentine style, in which the effect is produced by massiveness (p. lxvi). The stones were obtained from the Colosseum. The architect is unknown, but Vasari is certainly wrong in ascribing the design to Giuliano da Maiano, who never worked in Rome. Meo del Caprino merely superintend ed its erection. The palace was presented in 1560 by Pius IV. to t he Republic of Venice, with which it came in 1797 into the possess on of Austria, and it is still the residence of the Austrian ambassa dor to the Vatican. The handsome two-storied court with arcades, by *Giacomo da Pietrasanta*, is little more than begun. The Palazzetto Venezia, built in 1466-69, which adjoins it on the S.E. side, is to be pulled down to open a view of the Victor Emanuel monument. The loggia over the court will then be re-erected to the W. of the undermentioned Piazza San Marco.

The place of the former Palazzo Torlonia on the E. side of the Piazza Venezia is now occupied by the palace of the *Assicurazioni Generali Venezia* (Pl. II, 20), built in 1902-7 as a modern pendant to the Palazzo Venezia. The stone relief of the Lion of St. Mark was brought from Padua and dates from the 16th century. The 4th floor of the palace is occupied by the *Direzione Generale di Antichità e Belle Arti.* — Behind this palace we enjoy an unimpeded view of the church of Santa Maria di Loreto and Trajan's Column (p. 313).

The N. slope of the Capitol, in front of which we now stand, has been much altered to make room for the vast **Monument of Victor Emmanuel II.,** designed by *Count Gius. Sacconi* (d. 1905), which has been in process of erection since 1885 and which will form the architectural termination of the Corso. This work has already swallowed up about $10^1/_2$ million francs as the cost of the site, substructures, preliminary operations, etc. The entire cost is estimated at $24^1/_2$ million francs. When finished, it will be over 200 ft. in height, and will include an equestrian statue of the king (by *Enrico Chiaradia;* d. 1901), rising in the centre of a platform, surrounded by colonnades and approached by massive flights of steps. The colonnades, with columns 50 ft. in height, are richly decorated with mosaics and paintings, and the apartments in the basement are to be fitted up as a Museo del Risorgimento Italiano. Visitors are admitted to inspect the monument on Sun., 9-12 (entrance Via Giulio Romano).

To the left, at the beginning of the Via di Marforio (p. 309; closed at present), which leads hence to the S.E. to the Forum, is the *Tomb of Caius Poblicius Bibulus* (Pl. II, 20), to whom the ground was granted by the Senate as a burial-place for himself and his family ('honoris virtutisque caussâ', as the inscription records) towards the end of the Republic. This point must therefore have lain outside the walls of Servius, as interments within their limits were prohibited.

Turning to the W., a few paces bring us to the small *Piazza San Marco*, with its gardens, and to —

San Marco (Pl. II, 17), incorporated in the S. side of the Palazzo Venezia. This church, said to date from the time of Constantine, was re-erected in 833 by Gregory IV., and adorned in 1469 with its fine vestibule. The interior, restored in the 17th cent., was modernized by Card. Quirini in 1744.

Vestibule. Roman and ancient Christian inscriptions, built into the walls. The relief of St. Mark, above the handsome inner principal portal, is perhaps by *Ant. Filarete* (p. 365). — The Interior is approached by a descent of several steps. With the exception of the tribune and the beautiful coffered ceiling (by *Marco de' Dolci;* 1467-71), all the older parts have been disfigured by restorations in the baroque style. The Tribune, with its handsome pavement (opus Alexandrinum), lies several steps higher than the rest of the church. The mosaics (in the centre Christ, to the left, SS. Mark, Agapetus, and Agnes, to the right, SS. Felicianus and Mark escorting Gregory IV.) date from the most degraded period of this art (9th cent.) and have been justly described as 'utter caricatures'. In the Right Aisle: 1st Chapel, Altar-piece by *Palma Giovane*, the Resurrection; 3rd Chap., Adoration of the Magi, by *Maratta*. In the Left Aisle: 2nd Chap., Altar-relief, Greg. Barbadigo distributing alms, by *Ant. d'Este*. — The Sacristy contains an altar and canopy by *Mino da Fiesole* and *Giov. Dalmata*, and an admirable portrait of Pope Mark, by *Melozzo da Forlì*.

The Via di San Marco terminates in the *Via d'Aracoeli*, which to the left leads to the Piazza d'Aracoeli (p. 270) and the Capitol, and to the right to the Piazza del Gesù (p. 256).

b. Museo Kircheriano and Ethnographical and Prehistoric Museum. Doria and Colonna Galleries.

To the right and left from the S. end of the Corso, 5-6 min. from the Piazza di Venezia, are several interesting collections. The *Museo Kircheriano and Ethnographical and Prehistoric Museum* is open daily; the *Doria Gallery* on Tues. and Frid. only; and the *Colonna Gallery* on Tues., Thurs., and Sat. (comp. pp. 172, 173).

The Via del Caravita, which diverges to the W. from the Corso beside the Savings Bank (p. 201) to the S. of the Piazza Colonna, and its continuation the Via del Seminario beyond the small *Piazza Sant' Ignazio* (Pl. II, 18) lead almost straight on to the Pantheon. In the Piazza Sant' Ignazio rises the Jesuit church of —

Sant' Ignazio (Pl. II, 18), erected from *Domenichino's* plans by the *Padre Grassi*, with a façade by *Algardi*. The building, somewhat in the style of the Gesù (p. 256), was begun by Card. Ludovisi in 1626, after the canonisation of the saint, but was not completed till 1685. The interior is decorated in a gorgeous baroque style. The paintings on the vaulting, dome, and apse, and the picture over the high-altar are by the *Padre Pozzo*, an able master of perspective, by whom the chapel of San Luigi Gonzaga, in the aisle to the right, was also designed. The paintings on the ceiling

and dome are seen in correct perspective from the round marble slab in the centre of the nave. In the transept are two large marble reliefs: to the right, Apotheosis of San Luigi Gonzaga, to the left, Annunciation.

On the roof of this church is a *Time Ball*, regulated from the Observatory (p. 237), the fall of which at noon is the signal for the discharge of a gun on the Janiculum (p. 449).

The space between Sant' Ignazio and the Palazzo Grazioli (p. 256), to the S., was occupied in antiquity by a *Double Temple of Isis and Serapis*, the ruins of which form the elevation on which the little church of *Santo Stefano del Cacco* (Pl. II, 18) now stands. To this temple belonged the figure of the baboon in the Vatican (p. 405), the lions, sphinxes, and canopi in the Capitoline Museum (p. 274), and the obelisks now in front of the Pantheon (p. 246), Santa Maria sopra Minerva (p. 249), and the railway-station (p. 190).

To the W. of the Piazza Sant' Ignazio is the little church of *San Macuto*, and farther on in the Via del Seminario is the *Palazzo Borromeo*, which since 1873 has been the seat of the *Universitas Gregoriana*, belonging to the Jesuits. This institution, which has superseded the Collegio Romano (see below), confers degrees (laurea) in theology, canon law, and philosophy. — Opposite is the *Ministry of Posts and Telegraphs* (Pl. II, 18).

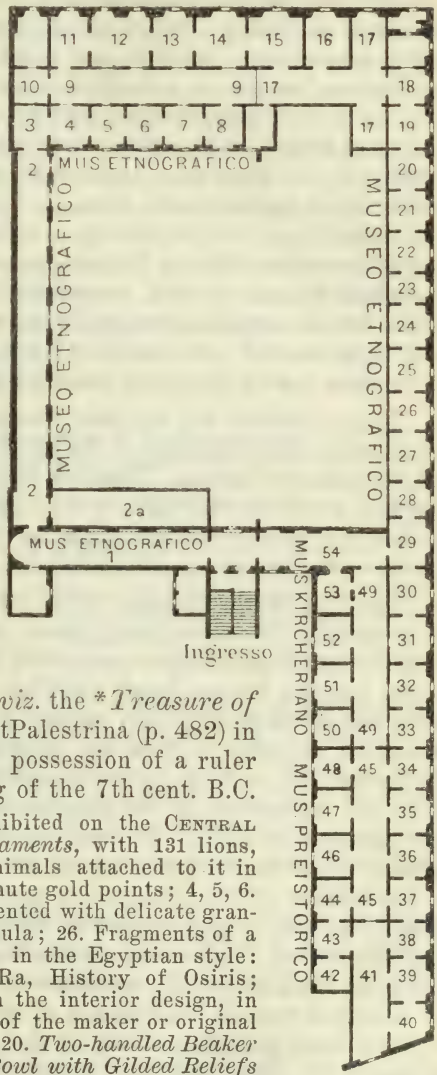
On the S. the choir of Sant' Ignazio adjoins the —

Collegio Romano (Pl. II, 18), an extensive building erected at the end of the 16th cent., under Gregory XIII. and Sixtus V., by *Bart. Ammanati.* The massive principal façade looks S. towards the Piazza del Collegio Romano, where also is the entrance to the *Liceo Ennio Quirino Visconti*, established in this wing. — A side-entrance, on the E. side of the building, in the Via del Collegio Romano, parallel to the Corso, admits to the *Biblioteca Vittorio Emanuele* (p. 166) and (on the third story) to the —

***Museo Kircheriano,** founded by the learned Jesuit father, *Athanasius Kircher,* born near Fulda in 1601, professor of mathematics at the Collegio Romano (d. 1680). In 1876 the museum was incorporated with the rich and much more extensive ***Ethnographical and Prehistoric Collection** *(Museo Etnografico-Preistorico).* The director is Commendatore Pigorini. Adm., see p. 172; catalogue, see Helbing and Reisch, Collections of Antiquities at Rome, vol. ii, pp. 415-459.

To the left is the Ethnographical Collection. We first enter a passage (Pl. 1) with an antique mosaic floor, with cabinets containing objects from *Siam*, *Burmah*, and *India.* At the end is an image of Buddha. Adjoining on the right is a long corridor (Pl. 2), with objects from the *Polar Regions* and from *North* and *South America.* The room (Pl. 2 a) to the right at the beginning of this corridor illustrates *Syria*, *China*, and *Japan.* The next six rooms (Pl. 3-8) represent the South Sea Islands, divided into three groups:

Melanesia, *Polynesia*, and *Micronesia*. — In the next corridor (Pl. 9), Boats and other objects, from various countries. In the adjoining cabinet (Pl. 10), Embroidered mantle from Mexico, time of Fernando Cortez. — Then a series of rooms with articles from *Australia* and *Oceania* (Pl. 11-13); *South Africa*, the *Sudan*, and districts of the upper Nile (Pl. 14, 15); *Abyssinia* and *Shoa* (Pl. 16,17; *Gifts from African chiefs to the king and queen of Italy), and other countries of *Africa* (Pl. 18-26).



The Prehistoric Collection (mainly of Italian origin) begins here. Rooms 29-32 are devoted to the stone age. The following rooms (Pl. 33-35) contain objects of the bronze age. — Weapons of the bronze and iron ages; statuette of a warrior with double-horned helmet from Sardinia (Pl. 35). — Iron age (Pl. 36-39).

The last room in this series (Pl. 40) contains the chief boast of the collection, *viz.* the **Treasure of Praeneste*, found in a tomb atPalestrina (p. 482) in 1876, probably once in the possession of a ruler of Præneste at the beginning of the 7th cent. B.C.

The chief objects are exhibited on the Central Shelf: No. 1. *Gold Robe-Ornaments*, with 131 lions, horses, and other fantastic animals attached to it in rows, adorned with rows of minute gold points; 4, 5, 6. *Cylinders of thin gold*, ornamented with delicate granulated work. No. 2. Golden fibula; 26. Fragments of a *Silver Bowl with Gilt Reliefs*, in the Egyptian style: Victorious king and Ammon-Ra, History of Osiris; above the wing of the hawk in the interior design, in Phœnician letters, is the name of the maker or original possessor 'Esmunyai ben Asto'; 20. *Two-handled Beaker* of dull gold; 25. Flat *Silver Bowl with Gilded Reliefs* (royal hunting-scenes, horses, and birds). 23. Large *Globular Silver-Gilt Goblet*, with six snakes forming the handles; the bowl is decorated with rows of figures of armed men, wild beasts, and birds. 24. Silver-gilt bowl, the interior of which is enriched with two rows of horses, oxen, birds, and trees. — On the central shelf also: 27, 28. Two daggers; blue glass bowl; ivory reliefs to be inlaid with wood; etc.

Upper Shelf: 72. Very primitive *Tripod* of bronze and iron, with three human figures on the edge looking into the interior, and three animals; 81. Large bronze stand, in the form of a blunted cone. — Lower Shelf: 75. Fragmentary *Cauldron* of hammered bronze, with griffins' heads as handles; fragments of bronze plates hung on the walls of the tomb.

We next enter another corridor (Pl. 41) containing objects found in tombs at Veii (p. 486), Capena, Montarono, etc.; models of megalithic monuments (menhirs and dolmens) from the neighbourhood of Otranto; model of a Sardinian *Nuragh*, *i.e.* one of the blunted conical towers which served both as sepulchral monuments and as places of refuge, and probably date from the bronze age (extending to 1000 B.C.). — Then come three cabinets (Pl. 42-44) with prehistoric relics from Switzerland, France, Scandinavia, Hungary, etc. In the central case and beside the window in R. 44 are specimens of the discoveries made by Italian explorers in Crete, illustrating the so-called Minoan period, corresponding to the Mycenæan period of the Greek mainland (2nd millennium B.C.). The corridor (Pl. 45) and three further cabinets (Pl. 46-48) contain American antiquities (*Mexican masks, Peruvian vessels and mummies).

From Corridor 45 we pass through a glass-door to the rooms containing the collections of the old Kircherian Museum. Corridor 49 contains sculptures. The two fine female heads (one in black marble) at the farther end, to the right and left of the exit, should be noticed; also a hermes with an ancient Greek head of a boy between the two doors of Cabinet 53.

Opening off the corridor on the left are four cabinets (Pl. 50-53). — Cab. 50: Christian inscriptions and lamps found in the catacombs; small paintings; enamelled image of Christ; bronze objects; hanging-lamps. Small mosaics. The glass-case in the centre contains carvings in ivory, amber, and wood (mediæval and Renaissance periods). — Cab. 51: Fragments of Christian sarcophagi. In the centre, a large, very fragmentary vessel of grey marble, with the Adoration of the Shepherds and Christ enthroned with the Apostles in relief. In front of the window is a piece of wall-plaster from the Pædagogium on the Palatine (comp. p. 321), with a *Caricature of the Crucifixion* scratched upon it: a man with the head of an ass, affixed to a cross, with a praying figure at the side, and the words Ἀλεξάμενος σέβετε θεόν (Alexamenos worshipping his god). This is usually supposed to represent the sarcastic wit of an imperial page at the expense of some Christian companion, and to have been perpetrated about the 3rd century. There is other evidence to show that the worship of asses was attributed to Christians and Jews.

Cab. 52: Terracottas, including fine reliefs intended as architectonic decorations. The glass-case in the centre contains three fine vases, ivory-carvings, and glass. — Room 53. *Collection of*

Coins, mainly ancient Roman and Italic bronze coins *(aes grave)*. At the window, gems and cut stones. Opposite is a large bronze tablet with a dedicatory inscription to Minerva in the Faliscan dialect; above, an iron ring with a bronze label bearing the inscription 'I have run away, catch me, if you restore me to my master Zonisus, you will receive a solidus', generally supposed to have been intended for a slave, but more probably a dog-collar. Leaden tablets inscribed with curses (invocations to subterranean spirits to destroy or injure an enemy; they used to be buried in the earth or deposited in tombs). Relief of a warrior and horse, in coloured marble. Statuettes of no importance adorn the walls. — Room 54: *Bronzes*. Between the entrances, bronze mountings of a couch, inlaid with silver, erroneously put together to form a chair (comp. the couch at p. 281). In front of the left window is the **Ficoronian Cista* (formerly in the possession of Ficoroni, the antiquarian), found near Palestrina in 1738. This is a toilet-casket of cylindrical form, adorned with admirably engraved designs from the story of the Argonauts, which rank among the most beautiful antique works of the kind.

When the Argonauts on their voyage to Colchis reached the land of the Bebrykes, the king Amycus prevented them from using a spring of water until he had been vanquished by Pollux in a boxing-contest. The central point of the design (compare the copies hanging beside the window) represents the punishment of the vanquished king, who is bound to a tree by the victor. To the right is Athena, above whom is a Nike with a victor's wreath for Pollux. In front are Jason and Hercules. Then appears the ship Argo; the Greeks drinking at the spring; and an Argonaut practising boxing, mimicked by a corpulent Silenus. — The feet and the figures on the lid are of inferior workmanship. On the latter are the inscriptions (3rd cent. B.C.): 'Novios Plautios med Romai (me Romæ) fecid', and 'Dindia Macolnia fileai dedit'.

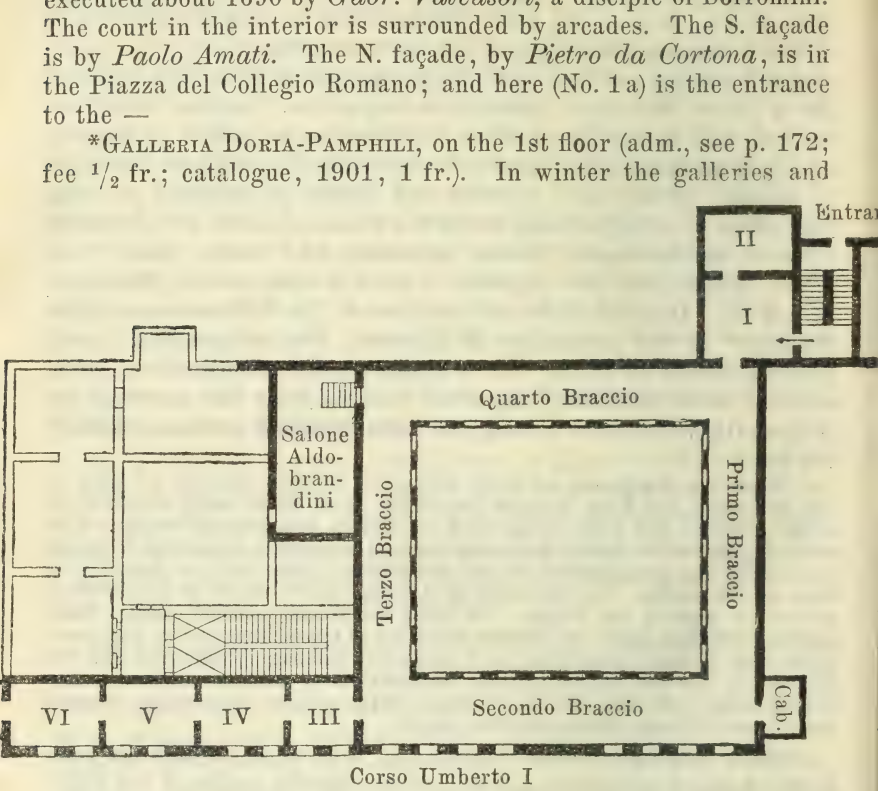
Silver goblets found at Vicarello (p. 117), among which are four in the form of milestones and inscribed with the names of the chief stations on the route from Gades (Cadiz) to Rome. The wall-case contains lead pipes, weapons, vessels, ladles, scale with weights, sacrificial forks; *Head of Apollo*, after a work of the 4th cent. B.C. (eyes originally inserted); busts, heads, statuettes, mirrors, cists, small reliefs, torch-holders.

The small *Observatory* in the Collegio Romano, which acquired a European reputation under Padre Secchi (d. 1878), is shown in the morning to visitors with an introduction. The present director is Professor Millosevich.

From the small Piazza del Collegio Romano (Pl. II, 18), the *Via di Piè di Marmo* (so called from a colossal marble foot at the corner of the Via Santo Stefano del Caccio) leads to the W. in a few minutes to Santa Maria sopra Minerva (p. 249). — Opposite the Collegio Romano, next to the choir of Santa Maria in Via Lata (p. 231), rises the extensive —

***Palazzo Doria** (Pl. II, 18), one of the most magnificent palaces in Rome. The E. façade, fronting the Corso (p. 231), was executed about 1690 by *Gabr. Valvasori*, a disciple of Borromini. The court in the interior is surrounded by arcades. The S. façade is by *Paolo Amati*. The N. façade, by *Pietro da Cortona*, is in the Piazza del Collegio Romano; and here (No. 1 a) is the entrance to the —

*Galleria Doria-Pamphili, on the 1st floor (adm., see p. 172; fee $^1/_2$ fr.; catalogue, 1901, 1 fr.). In winter the galleries and



other rooms are very cold; noonday light is the best. — The Doria Gallery resembles the other Roman collections in possessing examples of different schools, but the founders have shown a preference for works of the 17th century. Among the most interesting of the older paintings will be noted the Madonnas by *Niccolò Rondinelli* (Nos. 159, 163), a little-known follower of Giov. Bellini. *Raphael*, the prince of cinquecentists, is represented by the portraits of two Venetian scholars. *Titian's* Daughter of Herodias (No. 388) is an admirable Venetian work. The colouring of the portrait of Pope Innocent X., by *Velazquez* (No. 118), the chief boast of the collection, is strikingly rich; the skilful manner in which the three shades of red are blended should be particularly noticed. The landscape-painters of the 17th cent. are also well represented. In the landscapes of *Annibale Caracci* we observe a conflict between historic and scenic imagination, and the obtrusion of the former at the expense of harmony of effect. *Claude*

Lorrain's landscapes are justly admired. His 'Mill' (No. 88) and the landscape with the temple of Apollo (No. 76) may be regarded as models of ideal landscape; the effect is produced by the beauty of the lines and the skilful gradations of distance. — The examples of the Netherlands Schools, though fairly numerous, do not possess great distinction.

We ascend the staircase, ring at the top, and enter an anteroom. On the left are the principal rooms (Galleria Grande) surrounding the arcaded court (see p. 238). Straight in front is the —

I. Gallery *(Primo Braccio):* 70. *Guercino*, Young man writing; 71, 72. *Claude Lorrain*, Landscapes with mythological figures; 74. *Ann. Caracci*, Nativity; *76. *Claude Lorrain*, Landscape with a temple of Apollo; *Ann. Caracci*, 78. Assumption, 80. Flight into Egypt, 82. Pietà, 84. Adoration of the Magi, 86. Entombment; *Claude Lorrain*, *88. 'The Mill', a masterpiece (see above), 92. Landscape with the Flight into Egypt.

At the end of this gallery, to the left, is a Cabinet containing: **118. *Velazquez*, Pope Innocent X. (Pamphili; 1650).

'The blue-grey eye set in the ugly visage gazes at us; there lies the power — not in the purple vestment nor the glittering gold . . . . It is the gaze of a man determined to read the thoughts of all who approach him, to impress their personality for ever on his mind, conscious as he is of the infallibility of his decisions.' *Carl Justi.*

The cabinet contains also a bust (17th cent.) of this pope. — Opposite the exit of the cabinet is the —

II. Gallery *(Secondo Braccio)*, with a few antique sculptures, leading to five smaller rooms. — The first of these is Room III: 120. *Mazzolino*, Massacre of the Innocents; 125. *Boccaccino*, Madonna with saints; 128. *School of Ferrara* (Mazzolino), Expulsion of the money-changers; 137. *Mazzolino*, Entombment; 140. *Parentino*, Temptation of St. Anthony. — Room IV: 143. *Copy of Raphael*, Madonna del Passeggio (original in London); 144. *Garofalo*, Holy Family with two Franciscans; 153. *Dutch Copy of Raphael* (not Leonardo da Vinci; original in the Louvre), Joanna of Aragon; 156. *Fra Paolino da Pistoia*, Holy Family; 158. *School of Michael Angelo* (Seb. del Piombo?), Holy Family; *159. *Nic. Rondinelli*' Madonna; 161. *Garofalo*, Visitation (1518); 163. *Nic. Rondinelli*, Madonna; 164. *Andrea Solario*, Christ bearing the Cross; 165. *Ortolano*, Nativity; 170. *Dosso Dossi* (?), Portrait; 171. *Florentine School*, Portrait of Machiavelli. — Room V: 173. *Quentin Massys*, Money-changers quarrelling (school-piece); 175. *Brueghel*, Holy Family; 180. St. Eustachius, from an engraving by *Dürer;* 189. *A. van Dyck* (?), Portrait; 192. *Jan Scorel*, Agatha van Schoenhoven; 196, 208. *German School*, Portraits (1545); 197, 200, 206, 209, 212. *Brueghel*, The four elements. — Room VI: *Teniers the Younger*, 215. Rural festivity, 218. Tavern-scene; 231. *Rubens* (?), A Franciscan; 236, 241, 253, 258. *Weenix*, Still-life with figures.

— Cabinet: Small Dutch landscapes and three modern busts of members of the Doria family. — We retrace our steps and, turning to the left on quitting R. III, enter the —

III. Gallery *(Terzo Braccio)*: 277. *Paris Bordone,* Venus, Mars, and Cupid; 288. *Sassoferrato,* Holy Family; 290. *Lor. Lotto,* St. Jerome; 291. *Jan Lievens* (not Andrea Comodi), Abraham's sacrifice; 295. *Guido Reni,* Madonna; 299. *Nic. Poussin,* Copy of the Aldobrandini nuptials (p. 412); 307. *Luca Giordano,* The Cook; 315. *Bern. Licinio,* Portrait. — A few steps descend to the left to the —

Salone Aldobrandini, also used as the copying-room, to which the finest pictures in the collection are frequently brought. On the walls are landscapes by *Gasp. Poussin* and his followers. — *Antiquities:* on the steps to the right, corresponding to those at the entrance, Replica of the so-called Artemis of Gabii in the Louvre; in the centre of the wall opposite the entrance, Archaistic statue of the bearded Dionysus; in the centre, Ulysses escaping from the cave of Polyphemus, Young Centaur (entire front part modern), and a round altar with delicate ornamentation. — We re-ascend the steps and enter the —

IV. Gallery *(Quarto Braccio)*: 373. *Sofonisba d'Anguisciola,* Portrait of a man and woman; 376. *Sassoferrato,* Madonna; 384. *Caravaggio* (not Saraceni), Repose on the Flight into Egypt; 386. *Titian,* Portrait, known as Jansenius; 387. *Late-French Copy of Correggio,* Triumph of Virtue (ground colour in tempera, unfinished); *388. *Titian,* Daughter of Herodias with the head of John the Baptist (early work; ca. 1514-15); 390. *Jac. Bassano,* Portrait; *403. *Raphael* (copy?), Navagero and Beazzano (not Bartolo and Baldo), two Venetian scholars, of the master's Roman period (1516); 406. *Lod. Caracci,* St. Sebastian; 411. *Dosso Dossi,* Dido lamenting.

The Via della Gatta, skirting the W. side of the Palazzo Doria, ends to the S. in the Via del Plebiscito (p. 231), opposite the Palazzo Venezia.

Returning to the E. from the Piazza del Collegio Romano, past Santa Maria in Via Lata (p. 231), to the Corso, and thence continuing straight on by the Via Santi Apostoli, we reach the Piazza di Santi Apostoli (Pl. II, 21). The E. side of this oblong space is occupied by the church of the Santi Apostoli and the main façade of the Palazzo Colonna; and the S. end is skirted by the Via Nazionale (p. 199).

The church of the **Santi Apostoli** was founded by Julius I. (337-352) in honour of SS. Philip and James, re-erected under Pelagius I. (555-560), altered in the interior in the florid baroque style under Clement XI. by *Franc. Fontana* in 1702, and restored

after a fire in 1871. The vestibule, erected about 1475 for Julius II. while cardinal, is the only part of the earlier fabric.

The Vestibule contains (left) the monument of the engraver Giov. Volpato by *Canova* (1807); to the right of the main portal, the remains of the tomb (by *Luigi Capponi*) of Lor. Colonna, who was executed in 1484; and at the end to the right, an admirable ancient eagle in a garland of oak-leaves, from Trajan's Forum.

Interior. At the end of the left aisle, to the left, over the entrance to the sacristy: Monument of Clement XIV. by *Canova;* on the pedestal Charity and Temperance. In the tribune, with altar-piece by *Muratori* (said to be the largest in Rome), is the *Monument erected by Sixtus IV. to his nephew, Cardinal Pietro Riario (d. 1474), by *Mino da Fiesole* and *Andrea Bregno*. Opposite is the tomb of Giraud (d. 1505), husband of the niece of Julius II. On the vaulted ceiling of the tribune, Fall of the Angels, a fresco by *Giov. Odassi*, in the baroque style, of striking effect. The older church was decorated by *Melozzo da Forlì*, a fine fragment of whose frescoes is now in the Quirinal (p. 203), and others in the sacristy of St. Peter's (p. 371). — The crypt contains the tomb of Raffaello della Rovere, father of Julius II. (1477), a fine early-Renaissance work.

The adjacent monastery contains, in a niche in the corridor next to the church, the tomb of Card. *Bessarion* (d. 1472) and, nearer the exit, a monument to *Michael Angelo*, who lived and died in the parish of Santi Apostoli (d. 1561; his tomb is in Santa Croce at Florence).

The **Palazzo Colonna** (Pl. II, 21), an extensive pile between the Piazza Santi Apostoli and the Via Pilotta, bounded on the S. by the Via Nazionale (p. 199), was built by Martin V. (Colonna) subsequent to about 1417, and much extended and altered in the 17th and 18th centuries. The *Galleria Colonna on the first floor (adm., see p. 172; catalogue, 1900, 1 fr.) is entered from No. 17 Via della Pilotta, at the back. The street is spanned by three arches connecting the upper floor of the palace with its garden (p. 243).

I. Room. From right to left: 17. *Tintoretto*, Narcissus, in a fine wooded landscape; on the marble table below, Antique figure of a girl playing with astragali; 22. *Pietro Novelli*, Marcantonio Colonna; 23. *Girol. Muziano*, Vittoria Colonna, the friend of Michael Angelo; 24. *Lor. Lotto*, Card. Pompeo Colonna, much damaged; 1. *Ferrarese School of the 16th Century* (not Giorgione), Giacomo Sciarra-Colonna; 6. *Tintoretto*, Adoration of the Holy Ghost, with four half-length portraits beneath; 4. *Ag. Caracci*, Pompeo Colonna; 9. *Bronzino*, Venus and Cupid; 8. *Follower of Hieron. Bosch* (not Cranach), Temptation of St. Anthony; 10. *Van Dyck* (?), Lucretia Tomacelli, wife of Filippo Colonna; 11. *Bart. di Giovanni*, Reconciliation between the Romans and Sabines; *12. *Bonifazio I.* (not Titian), Madonna with saints (an early work); 13. *Pietro Novelli*, Isabella Colonna and her infant son Lorenzo Onofrio; 14. *Bart. di Giovanni*, Rape of the Sabines; *15. *Palma Vecchio*, Madonna with St. Peter and the donor. — The 16th cent. column of red marble *(Columna Bellica)* in the centre of the room, with scenes from a campaign in relief, is the emblem of the Colonna family.

A flight of seven steps, on which a cannon-ball fired into the city during the bombardment of 1849 has fixed itself, descends to the —

II. Gallery (Gran Sala), with gorgeous decorations by *Antonio del Grande* and *Girolamo Fontana*, and ceiling-paintings by *Coli* and *Gherardi* (Battle of Lépanto, 8th Oct., 1571, which Marcantonio Colonna at the head of the papal fleet assisted in gaining). On the walls are mirrors painted with flowers (by *Mario de' Fiori*) and putti (by *C. Maratta*). The antique statues and reliefs here are of no great value and most of them are freely restored. Paintings: right wall, 38. *Scip. Gaetano*, Family group of the Colonnas (1581); 35. *School of Van Dyck*, Don Carlo Colonna, equestrian portrait; 32. *Franc. Albani*, Pietà; 49. *Sustermans*, Fed. Colonna. Left wall: 30. *Jac. Tintoretto*, Double portrait; 31. *N. Poussin*, Cimone and Efigenia (Boccaccio's Decamerone V, 1); 39. *Niccolò Alunno*, Madonna rescuing a child from a demon. Under the fourth window is a beautiful Greek relief of a dead youth.

III. Room. Twelve water-colour *Landscapes by *Gaspard Poussin*, which are among his finest works and the chief treasure of the gallery. Some of them are unfavourably hung, but every one of them will repay careful inspection (entrance-wall: 54, 55, 87-89; opposite, 69; on the left wall, above the windows, 56, 68; on the right wall, 84, 85, 76, 77). The subjects include a mountain-road close to a profound ravine, a bleak plain lashed by a storm, a calm lake enclosed by majestic trees, a riven rocky landscape with waterfall, and various other scenes. Notwithstanding the simplicity and uniformity of the materials used, these works will not fail to interest by the excellence of the composition and drawing. — Left wall: 62. *N. Poussin*, Metamorphosis of Daphne. Also, large cabinet with ivory-carvings by *Franz* and *Dom. Steinhard* (in the centre, the Last Judgment, after Michael Angelo).

IV. Room. Ceiling-painting by *Batoni* and *Luti* (in honour of Martin V.). Entrance-wall: Over the door, 92. *Paris Bordone* (not Bonifazio), Madonna and saints; *90. *P. Veronese*, Portrait; 118. *Holbein* (?), Lor. Colonna. Right wall: 116. *Paris Bordone*, Madonna with saints (good but darkened); 115. *Ann. Caracci*, Bean-eater; 112. *Spagna*, St. Jerome; 111. *Albani*, Rape of Europa. Exit-wall: 109. *Girolamo da Treviso*, Portrait, described without evidence as Poggio Bracciolini; 106. *Bronzino*, Holy Family; 107. *Titian*, A Franciscan (the name Onufrius Panvinus is erroneous); 104. *Giov. Bellini*, St. Bernard. Window-wall: 96. *Guido Reni*, St. Agnes; 94, 95. *Tintoretto*, Two portraits.

V. Room. Throne-room, with handsome old carpet. Above the table on the right is a chart said to have been used by Marcantonio Colonna at the battle of Lépanto (p. 242); above the table on the left is the diploma of honour sent to him by the Roman senate

after the battle. The throne-chair is intended for the Pope's use only and is therefore turned towards the wall.

VI. Room. Entrance-wall: 122. *Parmeggianino*, Holy Family; 121. *Innoc. da Imola*, Same subject; 120, 123. *Mabuse* (?, not Van Eyck), Two Madonnas surrounded by smaller circular pictures of the seven joys and sorrows of the Virgin; of miniature-like execution. Right wall: 130. *Stefano da Zevio*, Madonna; 132. *Giulio Romano*, Madonna (comp. p. lxxvi); 134. *Jacopo degli Avanzi* of Bologna, Crucifixion: 135. *Giov. Santi* (p. 144), Portrait of a boy; 136. *Bugiardini*, Madonna. Exit-wall: 140. *Sandro Botticelli*, Madonna (studio-piece); 141. *Longhi*, Madonna.

The **Villa Colonna**, or garden of the palace (comp. p. 241), for which a permesso must be obtained at the palace (Piazza Apostoli), is open on Wed. 11-3 (entrance at No. 15 Via del Quirinale, p. 204; fee). In the garden once stood a massive marble-wall with fragments of a pediment, which the Roman antiquarians (Flavio Biondo, 1450) declared to be the *Turris Maecenatis*, whence Nero witnessed the conflagration of Rome (comp. p. 202). When the ruin was destroyed in 1620 for the building of the Colonna and Rospigliosi palaces, the legend was transferred to the Torre delle Milizie. Of the marble decoration, a corner-piece of the pediment, a capital, and some fragments of the frieze only are preserved, bearing ample witness to the grandeur of the building, which was a temple of Serapis erected by Caracalla. To the annexes of the temple also belong the large brickwalls and stairs descending to the Campus Martius (Piazza della Pilotta). The terrace commands a good survey of the town.

c. From the Piazza di Spagna to the Ponte Sant' Angelo.

The Omnibuses plying between the Piazza di Spagna and the Vatican do not traverse the direct route described below, but go through side-streets (comp. Appendix, No. 6, p. 6).

The chief side-street diverging from the N. portion of the Corso is the Via Condotti (Pl. I, 18), which, with its W. continuation the Via Fontanella di Borghese, forms the shortest route between the strangers' quarter near the Piazza di Spagna and the Vatican quarter (about 20 min. walk to the Ponte Sant' Angelo). The street contains nothing of interest beyond its shops. It crosses the Corso beside the Palazzo Ruspoli (p. 228). The recently widened Via Tomacelli, a little to the right, leads to the Ponte Cavour (p. 244) and the Prati di Castello (p. 359).

On the other side of the Corso the street takes the name of Via Fontanella di Borghese (Pl. I, 18). Behind us the church of Santissima Trinità de' Monti (p. 182) forms a handsome termination to the street. The chief building is the —

Palazzo Borghese (Pl. I, 15, 18), begun by order of Card. Dezza in 1590 by *Martino Lunghi the Elder*, and completed by *Flaminio Ponzio* (d. 1615) by order of Paul V., through whom it came into the possession of the Borghese family. The *Court is surrounded by a tasteful colonnade in two stories, with clustered

granite columns, and contains three ancient colossal statues. At the end of the colonnade on the right is an important fragment of a marble statue representing an Amazon who has fallen from her horse (copy of a Greek original of the 4th. cent. B.C.). Behind the court lies the small garden, containing three baroque fountains by *Carlo Rainaldi* and some trifling antiquities. The groundfloor, which formerly contained the celebrated picture-gallery, removed to the Villa Borghese in 1891 (p. 221), is now occupied by Sangiorgi, the dealer in antiquities (p. 160). The decoration of the first room, executed by *Carlo Villani* in grisaille and gold, is noteworthy, as is also the seventh room, the walls of which are covered with mirrors, painted in oil with Cupids (by *Ciro Ferri*) and wreaths of flowers (by *Mario de' Fiori*). — The W. side of the Palazzo Borghese faces the little Piazza Borghese. The *Palazzetto Borghese*, on the opposite side of this piazza, is said to be the 'Palazzo Clementi' of 'Mademoiselle Mori' (p. lxxxii).

The street skirting the long S.W. side of the Palazzo Borghese leads to the site of the old harbour *Porto di Ripetta*, whence the *Ponte Cavour* (Pl. I, 15), completed in 1902, crosses the river to the Prati di Castello (p. 359). The picturesque baroque flight of steps built at the harbour by Clement XI. has been sacrificed to the regulation of the Tiber. — To the right in the *Via di Ripetta*, the N. end of which debouches in the Piazza del Popolo (p. 178), is the church of *San Rocco* (Pl. I, 15), built in 1657 by Giov. Ant. de' Rossi, a little beyond which is a quaint fountain.

Beyond the Piazza Borghese the street assumes the name of *Via del Clementino* (Pl. I, 15) and intersects the Via di Ripetta (see above) and the Via della Scrofa (see below), which here unite. To the left in the Via del Clementino is the new *Palazzo Galitzin*, facing the little Piazza Nicosia. Farther on the street is known as the *Via di Monte Brianzo* (many antiquarian shops). At the end of this, to the left, is the *Albergo dell' Orso*, one of the few remaining mediæval private houses of Rome. Montaigne lived here in 1536, but there is no proof that Dante, as is sometimes asserted, dwelt here in the year of jubilee 1300. From the little piazza farther on, the *Ponte Umberto Primo* (Pl. I, 15) spans the river to the Palazzo di Giustizia (p. 359), while the Lungo Tevere Torre di Nona skirts the Tiber to the Ponte Sant' Angelo (p. 356), reached in about 10 min. from the Palazzo Borghese, and a broad new street leads to the left to the Piazza Fiammetta and Tor Sanguigna (Pl. II, 15).

Turning to the S. from the Via del Clementino, we enter the Via della Scrofa (Pl. I, II, 15), which leads direct to San Luigi de' Francesi (p. 252). In the third cross-street to the right (Via Portoghese) is the mediæval *Torre della Scimmia*, usually identified as 'Hilda's Tower', described by Hawthorne in his 'Marble Faun' (p. 275). Taking the next cross-street, we reach the piazza and church of —

Sant' Agostino (Pl. II, 15), erected by *Giac. da Pietrasanta* in 1479-83 by order of Card. d'Estouteville, the protector of the Augustinians, on the site of an old oratorium. This was the first domed ecclesiastical edifice in Rome. The interior, in the form of a Latin cross, was restored in 1750, and finally in 1860, when it was adorned with frescoes by *Gagliardi*.

Interior. On the entrance-wall a Madonna and Child ('Madonna del Parto'), in marble, by *Jac. Sansovino* (1521), surrounded by numerous votive offerings. — In the Nave, on the 3rd pillar to the left, *Raphael's* Prophet Isaiah, holding a scroll with the words from Is. xxvi, 2, painted in 1512, but partly retouched by *Dan. da Volterra* and much injured. In the execution of this work the great master has been visibly influenced by Michael Angelo's prophets in the Sistine Chapel. — In the 2nd Chapel in the Right Aisle, *Nucci's* free copy of the lost Madonna della Rosa of *Raphael;* in the 4th, Christ delivering the keys to Peter, a group by *Giov. Batt. Cotignola.* - The Right Transept contains the Chapel of St. Augustine, with an altar-piece by *Guercino:* St. Augustine between John the Baptist and St. Paul the Hermit.

The High Altar was decorated by *Bernini;* the picture of the Madonna is said to have been painted by *St. Luke*, and brought from the church of St. Sophia at Constantinople. In the chapel on the left of this is the tomb of St. Monica, mother of Augustine, by *Isaia da Pisa* (ca. 1450-63), almost completely destroyed in 1760; altar-piece by *Gottardi.*

The small vestibule to the left of the left transept contains a statue of the Madonna and a Pietà by *Giov. Dalmata.* — The 2nd Chapel in the Left Aisle contains a fine group in marble (St. Anna, Mary, and Jesus) by *Andrea Sansovino* (1512), executed at the expense of Joh. Goritz (Coricius) of Luxembourg and originally placed under Raphael's Isaiah, which also was painted for Goritz.

To the right of the church is the entrance to the *Biblioteca Angelica*, founded in 1604 (adm., see p. 166). The former Convent of Sant' Agostino is now the *Ministry of Marine.* In the court are a few Renaissance tombs, including that of Bishop Jacopo Piccolomini (d. 1479), of the school of Mino da Fiesole.

Proceeding from the Piazza Sant' Agostino straight through the archway, we reach the piazza and old church of *Sant' Apollinare* (Pl. II, 15), rebuilt in 1552, and finally in 1750 by Fuga. — Opposite is the *Palazzo Altemps*, of the 16th cent., completed by the elder Lunghi, possessing a handsome double court with arcades and a few antiques. It is the seat of the Spanish Seminary (p. 169). The *Piazza Tor Sanguigna*, to the S.W., takes its name from a tower belonging to the Sanguigna family. Here begins the new approach to the Ponte Umberto Primo (p. 244), while the Via de' Coronari (Pl. II, 15, 12) ends near the Ponte Sant' Angelo. About halfway is the rear façade of the Palazzo Lancellotti, erected under Sixtus V. by *Francesco da Volterra*, and completed by *C. Maderna.* The portal on the N. main façade is by *Domenichino.* The court contains ancient statues and reliefs. In the private apartments of Prince Lancellotti (no adm.) stands the celebrated *Discus Thrower*, found on the Esquiline in 1761, a marble copy of the bronze statue by Myron (p. 395). This is the only replica that has retained the head.

Farther on, to the right, is the church of San Salvatore in Lauro (Pl. II, 12), mentioned as early as the 13th cent., but rebuilt in 1450, 1591, and 1862.

The graceful cloisters, with their double arcades, date from the early Renaissance period. The old refectory (fee) contains the monument of Pope Eugenius IV. (d. 1447), brought hither from old St. Peter's. This work, by *Isaia di Pisa*, is the earliest example of a mural monument constructed throughout of purely Renaissance elements: on the sarcophagus is a recumbent figure of the deceased, with a Madonna and two angels above, and statues of saints on the pilasters of the surrounding niches. The Renaissance tomb of Maddalena Orsini (15th cent.) is lso shown.

At No. 124 Via de' Coronari (to the left) is the so-called *Casa di Raffaele*, the rent of which was devised by Raphael in his will for the maintenance of his tomb in the Pantheon (p. 248). The house in which Raphael lived and died was situated in the Borgo (p. 360).

Side-streets at the end of the Via de' Coronari lead to the right to the *Ponte Sant' Angelo* (p. 356) and to the left to the W. end of the *Corso Vittorio Emanuele* (p. 255).

For the adjacent churches of *Santa Maria dell' Anima* and *Santa Maria della Pace*, see pp. 253, 254; *Piazza Navona*, see p. 252.

d. From the Piazza Colonna past the Pantheon to the Piazza Navona (Circo Agonale) and thence to the Ponte Sant' Angelo.

Piazza Colonna, see p. 229. The side-streets to the right and left of the colonnade on the W. side of the piazza lead to the Piazza di Monte Citorio (Pl. II, 18). The rising on the N. side of this piazza, where the Camera de' Deputati now stands, is entirely due to buried ruins, mainly those of the *Ustrinum*, or construction used for the solemn cremation of the bodies of the emperors at their apotheosis.

The spacious **Camera de' Deputati** (Pl. II, 18), begun for the Ludovisi family by *Bernini* (1650), was finished under Innocent XII. by *C. Fontana* for the papal tribunal and has been used since 1871 for the Italian parliament. Since 1905 it has been in process of reconstruction on *Ernesto Basile's* plans; Bernini's façade is to be left unaltered but the entire rear portion is being remodelled and enlarged, while a new façade is to be built on the N. The sittings of parliament (usually in the afternoon) take place at present in a hall on the side next the Via della Missione.

The *Obelisk* which has occupied the centre of the piazza since 1789 was, like that in the Piazza del Popolo (p. 178), brought to Rome by Augustus. In antiquity it stood near the site of the present church of San Lorenzo in Lucina (p. 228), and was used as the

indicator of a sun-dial. It was originally erected in Egypt in the 7th cent. B.C. by Psammetichus I. Height, including the globe and pedestal, 84 ft.

The usually animated Piazza of the Pantheon (*Piazza della Rotonda;* Pl. II, 18) may be reached hence by turning to the S. at the foot of the Monte Citorio and then to the right (E.), crossing the small *Piazza Capranica* (the street to the right leads hence to Sant' Agostino and the Via de' Coronari, p. 246). Above the large *Fountain* in the Piazza della Rotonda, erected under Gregory XIII. in 1575 and restored in 1907, was placed the upper end of a broken obelisk from the temple of Isis (p. 234) by order of Clement XI.

On the S. side of the piazza rises the church of *Santa Maria Rotonda*, or the ****Pantheon,** the only ancient edifice at Rome which is still in perfect preservation, *i.e.* the only one the walls and the vaulting of which still stand. The foundation of the building dates from the time of Augustus, whose son-in-law Agrippa erected a temple in 27 B.C. at the N. end of his Thermæ (p. 249) in the Campus Martius. This building received the name of 'Pantheum' (*i.e.* 'very sacred', not 'temple of all the gods') and seems to have been dedicated to the gods of the seven planets (Apollo, Diana, Mercury, Venus, Mars, Jupiter, and Saturn). It was struck by lightning in the reign of Trajan and was restored by Hadrian. Only the portico was left substantially unaltered by this restoration; to Hadrian is due the whole of the present circular building, including the beautiful dome. A subsequent restoration took place under Septimius Severus and Caracalla. After the expiry of pagan worship the Pantheon stood unoccupied until Phocas, tyrant of the East, presented it to the pope. Boniface IV. consecrated it as a Christian church on May 13th, 609, dedicating it to all saints under the name of *Sancta Maria ad Martyres,* on which occasion twenty-eight waggon-loads of the bones of martys were brought hither from the catacombs. The emperor Constans II. removed the bronze-gilt tiles of the roof to Constantinople in 662. Gregory III. (731-41) covered the dome with lead. Throughout the middle ages the building was regarded as an emblem and chief ornament of the city, and in the 13th cent. every senator was obliged to take an oath to defend and preserve for the pope 'especially St. Peter's, the Leonine city, Trastevere, the Island, the Castello Sant' Angelo, and Santa Maria Rotonda'. Since then the Pantheon has been frequently restored.

The Portico (36 yds. wide, 14 yds. deep), to which five steps ascended in antiquity (now covered by the raising of the ground all around), is borne by sixteen Corinthian columns of granite, $14^1/_2$ ft. in circumference, and 41 ft. in height. On the architrave is the

inscription of the original erection *(M. Agrippa consul tertium fecit)*, renewed in tasteless modern lettering in 1894; the long inscription below refers to the restoration under Severus and Caracalla. The tympanum above formerly contained reliefs. Eight of the columns are in front; the others form three colonnades, originally vaulted over, the outer ones terminating in niches, in which stood the colossal statues of Augustus and his son-in-law M. Agrippa. In 1632 Pope Urban VIII. (Barberini) removed the brazen tubes on which the roof rested, and caused them to be converted into columns for the canopy of the high-altar of St. Peter's and cannon for the castle of Sant' Angelo. This vandalism gave rise to the epigram of Pasquino, '*Quod non fecerunt barbari, fecerunt Barberini*'. The two campanili, 'Bernini's ass's ears', as they were derisively termed, erected under the same pope, were removed in 1883. — The entrance is still closed with its ancient doors covered with thick bronze plates.

The Interior (open till midday and for two hours from the 3rd hour before Ave Maria), lighted by a single aperture 30 ft. in diameter in the centre of the dome, produces so beautiful an effect that it was currently believed even in antiquity that the temple derived the name of *Pantheum* from its resemblance to the vault of heaven (comp. p. lix). The height and diameter of the dome are equal, being each 142 ft. The pavement of granite, porphyry, and costly marbles was restored in the pontificate of Pius IX. The surface of the walls is broken by seven large niches, in which stood the statues of the gods (comp. p. 247; Mars and Venus are authenticated). The architrave is borne by fluted columns of giallo antico or pavonazzetto in couples, the shafts being 29 ft. in height. Above the latter, and corresponding with the niches, formerly rose a series of round arches, borne by Caryatides, but they appear to have been removed during the restoration of the edifice in antiquity. The white marble, porphyry, and serpentine decorations of the attica or attic story remained in part till 1747, when they were barbarously replaced by whitewash. The dome, consisting of concrete, is adorned on the inside with five rows of coffers or cassettes, which were perhaps originally painted to imitate the firmament, with gilt stars on a blue ground. The elegant bronze cornice round the inner edge of the opening is the only part of the original decoration now left.

In the second recess to the right of the high-altar is the tomb of *Victor Emmanuel II.* (d. Jan. 9th, 1878); opposite it on the left is that of *Humbert I.* (assassinated July 29th, 1900); both are always covered with wreaths. An annual funeral mass is celebrated in the Pantheon a few days after Jan. 9th, to which the public are admitted by tickets, to be obtained from the consuls or other influential persons. — In the chapel to the left of the high-altar stands the simple monument of *Card. Consalvi* (buried in San Marcello, p. 231), by *Thorvaldsen.*

By the 3rd altar to the left is *Raphael's Tomb* (b. 28th March, 1483;

d. 6th April, 1520), with a bronze bust erected in 1883, and the graceful epigram composed by *Card. Bembo* (p. 250): —

Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.

Pope, in his 'Epitaph on Sir Godfrey Kneller', translates this as follows: —

'Living, great Nature feared he might outvie
Her works; and, dying, fears herself may die'.

The statue of the Madonna on the altar, by *M. Lorenzetto*, was executed in accordance with Raphael's last will. Above the empty niche to the right of the altar is the epitaph of Maria Bibbiena, Raphael's betrothed, who died before him.

The Pantheon is also the last resting-place of Bald. Peruzzi, Perin del Vaga, Giov. da Udine, Ann. Caracci, Taddeo Zuccaro, and other artists. — The altar and recesses are adorned with paintings and sculptures of the 18th century.

At the back of the Pantheon, but with no connection with it, lay the *Thermae of Agrippa*, considerable remains of which were exhumed in 1881-82; and the rear-wall of a hall, with a large recess, was brought to light in the Via della Palombella. A fluted column and a finely executed frieze (shells and dolphins), both of marble, have been found and placed in position. The ruins known as the *Arco della Ciambella*, in the street of the same name, belonged to another domed hall of the thermæ.

From the Piazza of the Pantheon we may follow the Via del Seminario towards the E., to *Sant' Ignazio* (p. 233).

Behind the Pantheon to the S.E. lies the Piazza della Minerva (Pl. II, 18), where the church of Santa Maria sopra Minerva stands on the left. In the centre of the piazza is a marble elephant, on the back of which a small ancient *Obelisk* was placed by Bernini in 1667 (p. 234). On the outside of the church, to the right, are flood-marks which show that in the inundations of 1530, 1557, and 1598 the water rose even higher than in the greatest modern floods (1870 and 1900).

***Santa Maria sopra Minerva,** erected on the ruins of a temple of Minerva founded by Domitian, the only ancient Gothic church at Rome, was probably begun about 1280 by *Fra Sisto* and *Fra Ristoro*, the builders of Santa Maria Novella at Florence (p. lxv). It was restored and re-decorated with painting in 1848-55, and contains several valuable works of art.

Interior. By the entrance-wall, on the right, the tomb of the Florentine exile Diotisalvi (d. 1482). — Left Aisle. On the left, the tomb of the Florentine Franc. Tornabuoni (d. 1480), by *Mino da Fiesole;* above it the monument of Card. Giac. Tebaldi (d. 1466), from the studio of *Andrea Bregno* and *Giov. Dalmata.* To the right of the altar in the 3rd Chapel, St. Sebastian, an admirable work by *Michele Marini.* In the 5th Chapel is (r.) the monument of Princess Lante, by *Tenerani.* — Right Aisle. In the Camera Mortuaria (locked), between the 3rd and 4th chapels, is the tomb of Joh. Alberini (d. ca. 1490), with an ancient Greek sarcophagus

(Hercules throttling the lion). In the 4th Chapel, the Annunciation, a picture on a golden ground, by *Antoniazzo Romano;* in the foreground Card. Juan de Torquemada (Johannes a Turrecremata) recommending three poor girls to the Virgin, painted to commemorate the foundation of the charitable fraternity of the Santissima Annunziata in 1460; on the left the tomb of Urban VII. (d. 1590), by *Ambrogio Buonvicino.* The 5th Chapel (Aldobrandini) contains paintings by *Cherub. Alberti;* over the altar the Last Supper by *Baroccio;* monuments of the parents of Clement VIII. by *Giac. della Porta.* In the 6th chapel is the tomb of the Venetian patrician Benedictus Sopranzi, Archbishop of Nicosia (d. 1495); opposite, the tomb of the Spanish bishop Joh. Didacus de Coca (1477); above the sarcophagus, a fresco by *Melozzo da Forlì.* — Right Transept. A small chapel on the right is first observed, containing a wooden crucifix attributed to *Giotto;* then the *Caraffa Chapel, with a handsome balustrade, painted by *Filippino Lippi* with frescoes in 1487 (restored): on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; in the lunette, St. Thomas and the Miracle of the Cross; on the wall at the back, the Assumption of the Virgin; altar-wall, the Annunciation, with a portrait of the donor Card. Caraffa; on the vaulting sibyls by *Raffaellino del Garbo;* on the left the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio*, executed by *Giac.* and *Tom. Casignola.* — By the wall to the left of the Caraffa chapel, *Tomb of Bishop Guilielmus Durandus (d. 1296), with a Madonna in mosaic by *Johannes Cosmas*, one of the best works of that school. The next chapel contains an altar-piece by *C. Maratta.* In the following Cappella del Rosario, to the right of the choir, is the tomb of Card. Capranica (1465). — The Choir contains the large monuments of the two Medicis, (l.) Leo X. (d. 1521), and (r.) Clement VII. (d. 1534), designed by *Ant. da Sangallo;* the figures of Virtues are by *Baccio Bandinelli*, the statue of Leo by *Raffaello da Montelupo*, and that of Clement by *Nanni di Baccio Bigio.* On the pavement the tombstone of the learned Cardinal Pietro Bembo (d. 1547). — The high-altar contains the relics of St. Catharine of Siena (p. 40).

In front of the high-altar, to the left, is **Michael Angelo's* Christ with the Cross, which was ordered by Metello Vari and P. Castellari in 1514, and erected in 1521. *Pietro Urbano*, an assistant of the great master, was entrusted with the final touching up of the work after its erection, but as he acquitted himself badly, the finishing strokes were given to it by *Roderigo Frizzi.* The nudity of the figure is justified by the master's intention to portray the Risen Christ, but it is now marred by a bronze drapery; the right foot also is protected against the kisses of the devout by a bronze shoe (comp. p. lxxi).

From the chapel on the left of the choir is a passage to the Via di Sant' Ignazio; on the wall, to the left, the tombstone of Fra Giovanni Angelico da Fiesole, who died in the neighbouring monastery in 1455, with portrait and the inscription: *Hic jacet Venerabilis pictor Frater Joannes de Florentia Ordinis praedicatorum 14 LV.* — In the Left Transept is the Chapel of San Domenico, with eight black columns, and the monument of Benedict XIII. (d. 1730) by *P. Bracci*. Adjacent, to the right, is the entrance to the sacristy, behind which is shown the *Chamber* in which St. Catharine of Siena died (see p. 250), removed hither in 1737. The frescoes (Crucifixion, saints, etc.) are probably by Antoniazzo Romano (1482).

The adjoining Monastery, formerly the residence of the chief of the Dominican order and the seat of the Inquisition, was the scene of Galileo's trial in 1633 (comp. p. 182). It now contains the offices of the *Minister of Education (Ministero dell' Istruzione Pubblica)* and the *Biblioteca Casanatense* (p. 166; entrance Via di Sant' Ignazio 52). The convent-court contains the tombs of Ferricci (d. 1478), with a relief of the Madonna from the studio of Mino da Fiesole, and of Astorgio Agnense (d. 1151). In the passage which used to lead to the library is the tomb of Andrea Bregno, with a bust of the master (1506).

A little to the E. are the church of *Sant' Ignazio* (p. 233) and the *Collegio Romano;* to the S. are the *Gesù* (p. 256) and the beginning of the *Corso Vittorio Emanuele* (p. 255).

In the Piazza Sant' Eustachio, to the S.W. of the Pantheon, lies the —

Università della Sapienza (Pl. II, 15; entrance, Via Sapienza 71), founded in 1303 by Boniface VIII., and after a rapid decline re-established by Eugene IV. It attained its greatest prosperity under Leo X. It possesses four faculties (law, medicine, physical science, and philosophy) and is connected with institutes for the study of economics, pharmacy, and archæology. It contains several natural history collections and the *Biblioteca Alessandrina* (p. 166). The present building was designed by *Giac. della Porta* (1575). The church *(Sant' Ivo)*, with its grotesque spiral tower, was designed by *Borromini* in 1660 in the form of a bee, in honour of Urban VIII. (Barberini), in whose armorial bearings that insect figures. The colonnaded court, in two stories, is among the most imposing in Rome. — The Via degli Staderari leads to the N.W. to the Piazza Madama, in which is the main façade of the —

Palazzo Madama (Pl. II, 15). In the middle ages the site of this palazzo was occupied by a fortified mansion erected among the ruins of the Thermæ of Nero by the Crescenzi, of which the tower in the Via degli Staderari is a relic. After about 1460 the house came into the possession of the Medici, whose bank was established here, but they had to surrender it temporarily, during the pontificate of Paul III., to 'Madama' Margareta, natural daughter of

Charles V., who married Ottavio Farnese, Duke of Parma, in 1538 and afterwards became Regent of the Netherlands. *Giov. Stef. Marucelli* of Florence altered it to its present form in 1642 by the orders of Ferdinand II., Grand-duke of Tuscany. Benedict XIV. purchased the palace in 1740, and since 1871 it has been the meeting-place of the Italian Senate *(Palazzo del Senato)*. The vestibule, court, and staircase contain antique statues, sarcophagi, reliefs, and busts. The royal reception-room was adorned by *Cesare Maccari* in 1888 with noteworthy frescoes representing Appius Claudius Cæcus, Regulus, Cicero, and Catiline.

Opposite the N. side of the Pal. Madama rises —

San Luigi de' Francesi (Pl. II, 15), the national church of the French, consecrated in 1589. The two-storied façade by *Giac. della Porta* raises unfulfilled expectations as to the size of the interior (decorated about 1750 by *Antoine Derizet*). The chapels are badly lighted. Best light about midday.

Right Aisle. On the pillar opposite the 1st chapel is a monument to French soldiers who fell at the siege of Rome in 1849. 2nd Chapel: *Frescoes from the life of St. Cecilia, one of the most admirable works of *Domenichino* (p. lxxviii): on the right the saint distributes clothing to the poor; above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven; altar-piece, a copy of *Raphael's* St. Cecilia (in Bologna) by *Guido Reni*. — 4th Chapel. Frescoes: *Girolamo Sicciolante da Sermoneta*, Clovis at the head of his army; *Pellegrino Tibaldi*, Baptism of Clovis at Rheims. — Over the high-altar: Assumption, a fine work by *Franc. Bassano*. — Left Aisle. By the first pillar on the right the monument of Claude Lorrain, erected in 1836. In the 5th chapel, Scenes from the life of St. Matthew, by *Caravaggio*.

On the S.E. side of the Piazza San Luigi rises the *Palazzo Giustiniani* (Pl. C, 15), built by Carlo Fontana and Borromini, with a few antiques in the court and staircase. The first floor is occupied by the Grand-master of the Italian Freemasons; the second, by the Prussian Historical Institute. To the Via della Scrofa and *Sant' Agostino*, lying to the N., see p. 245. — To the W., a street between the church and the Pal. Madama leads viâ the above-mentioned little Piazza Madama to the —

***Piazza Navona** (Pl. II, 15), officially named *Circo Agonale*, which occupies, as its form still indicates, the *Circus* or *Stadium of Domitian*. The name 'Navona', which was used in the middle ages and down to 1875, is said to be derived from the *agones*, or contests which took place in the circus.

It is embellished with three *Fountains*. That at the N. end, by Leon. della Bitta and Greg. Zappalà (1878), represents Neptune in conflict with a sea-monster; round the central group are Nereids and sea-horses. — Not far from it, in the centre of a large basin of Pentelic marble, rises a fountain erected by *Bernini* under In-

nocent X.; at the corners of the rock, the different parts of which represent the four quarters of the globe, are placed the gods of the rivers Danube, Ganges, Nile, and Rio de la Plata, executed by pupils of Bernini. The whole is surmounted by an obelisk, originally erected in honour of Domitian and transferred in the late imperial period to the Circus of Maxentius (p. 443). — The third fountain, at the S. end of the piazza, is adorned with masks and Tritons, including one known as 'Il Moro', by Bernini.

On the W. side of the Piazza Navona stands the church of **Sant' Agnese.** The façade, with two fine campanili flanking the concave central portion, above which rises the dome, is due to *Borromini* and *Carlo Rainaldi*. The Romans used to maintain that the Nile on the great fountain veiled his head in order to avoid seeing this façade. The fine interior, in the form of a Greek cross, is by Rainaldi.

Over the principal door is the monument of Innocent X. by *Marini:* to the left, in the chapel of the transept, is a statue of St. Sebastian, adapted by Marini from an antique statue. Beneath the dome are 8 columns of Cottanello. The old church was in the side-vaults of the Circus where St. Agnes suffered martyrdom. Three subterranean rooms with ancient vaulting still remain, one of them containing a good relief of the Martyrdom of St. Agnes by *Algardi*.

To the left of the church is the *Palazzo Pamphili*, erected by Girolamo Rainaldi, now the property of Prince *Doria*. — Opposite to it is the church of *San Giacomo degli Spagnuoli*, erected in 1450, and recently restored. In the tympanum above the portal (1464) are two angels by Mino da Fiesole (on the right) and Paolo Romano (on the left). The interior contains a chapel (on the right) by Ant. da Sangallo and (on the left) an early-Renaissance organ-loft. — At the S. end of the piazza is the *Pal. Braschi* (p. 259).

The Via Sant' Agnese, to the right of the church, leads to the Via dell' Anima on the right, where on the left side is situated —

***Santa Maria dell' Anima** (Pl. II, 15; open till 8.30 a.m., on holidays till noon; when closed, visitors go round the church and ring at the door of the *German Hospice* connected with it, opposite Santa Maria della Pace), erected in 1500-1514. The handsome façade has been erroneously attributed to Giuliano da Sangallo. The name is explained by the small marble group in the tympanum of the portal (16th cent.): a Madonna invoked by two souls in purgatory. This is the church of Roman Catholics of German nationality, amongst whom the Netherlanders were formerly included.

The Interior, designed by a northern architect, has lately been thoroughly restored. The modern frescoes of busts of saints on the ceiling are by *L. Seitz* (1875-82), by whom also the stained-glass window over the chief portal was designed. On the entrance-wall, tomb of Cardinal Wilh. Enckevort (d. 1534). — Right Aisle. 1st

Chapel: St. Benno receiving from a fisherman the keys of the cathedral at Meissen (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni* (pupil of Caravaggio). On the 3rd pillar, Tomb of Hadrian Vryberg of Alkmaar, with pleasing figures of children by the Dutch sculptor *Frans Duquesnoy* (d. 1644 at Rome). 2nd Chapel: Holy Family, altar-piece by *Gimignani;* left, monument and bust of Card. Slusius. 4th Chapel: altered copy of Michael Angelo's Pietà in St. Peter's, by *Nanni di Baccio Bigio.* — Left Aisle. 1st Chapel: Martyrdom of St. Lambert, by *C. Saraceni* (fine chiaroscuro). 3rd Chapel: frescoes from the life of St. Barbara, by *Mich. Coxcie.* 4th (Brandenburg) Chapel: altar-piece (Entombment) and frescoes by *Franc. Salviati.*

Choir. Over the high-altar, Holy Family with saints, by *Giulio Romano*, damaged by inundations; on the right, the fine monument of Hadrian VI. of Utrecht (preceptor of Charles V., d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi*, executed by *Michelangiolo Sanese* and *Niccolò Tribolo;* opposite to it, that of a Duke of Cleve-Jülich-Berg (d. 1575) by *Egidius of Rivière* and *Nicolaus of Arras.* A relief in the ante-chamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII. In the church, at the entrance to the sacristy, is the tomb of the learned Lucas Holste of Hamburg, librarian of the Vatican (d. 1661.) — This church is noted for its music.

Opposite rises the church of —

***Santa Maria della Pace** (Pl. II, 15), erected by Sixtus IV. (1484), restored and provided by *Pietro da Cortona* with the fine façade and semicircular portico in the pontificate of Alexander VII. When closed, apply to the sacristan at No. 5, Vicolo dell' Arco della Pace (comp. p. 255).

The Interior is a domed octagon, with a short nave in front of it. — Over the 1st Chapel on the right are ***Raphael's* Sibyls recording the divine revelations which they receive from angels: to the left the Sibyl of Cumæ; against the arch above, the Persian; then, on the other side of the arch, the Phrygian, and the aged Sibyl of Tibur. They were painted in 1514 by order of Agostino Chigi (p. 414), who erected the chapel, and were skilfully freed from 'restorations' by *Palmaroli* in 1816 (usually covered, sacristan 25-30 c.; best light, 10-11 a.m.; see also p. lxxvi).

'With perfect mastery of the art of utilising the space at his command, a talent admirably illustrated in the Stanze, Raphael has here adapted his composition to the curve of the arch so simply and naturally that the consummate skill of the grouping is apt to be overlooked. Equally characteristic of Raphael are the rhythm of the composition, the display of spirited contrasts, and the delicate gradations and judicious dénouement of passionate emotions; while the gracefulness of the female forms and the sprightly beauty of the angel-boys are specially Raphaelesque.

Michael Angelo's Sibyls are justly extolled as creations of a sublime imagination, striking the spectator with their supernatural majesty; but these female figures of Raphael are pre-eminently human and lovable'.

In the lunette above the Sibyls are Prophets by *Timoteo Viti* (p. 145): right, Jonah and Hosea; left, Daniel and David.

At the sides of the 1st Chapel on the left are two fine monuments of the Ponzetti family, of 1505 and 1509. Admirable *Altar-piece in fresco by *Bald. Peruzzi*, who here rivals Raphael and Michael Angelo: Madonna between St. Brigitta and St. Catharine, in front the donor Card. Ponzetti kneeling (1516). The vaulting above contains scenes from the Old and New Testament, in three rows, also by *Peruzzi*. — The 2nd Chapel on the right (Cap. Cesi) has heavy but admirably executed decorations by *Simone Mosca* (about 1560); to the right is a beautiful recumbent statue of Francesca Carduli-Cesi (d. 1518), mother of Card. Federico Cesi. — To the left, under the dome, is the entrance to the sacristy and cloisters (see below). Over the first altar on the left, Adoration of the Shepherds, by *Sermoneta;* over the niche, the Death of Mary, by *Morandi*. The second altar, with handsome marble-work, partly gilded, attributed to *Pasquale da Caravaggio*, is of 1490. The high-altar is adorned with an ancient and highly revered Madonna; on the vaulting are pleasing 'putti' by *Franc. Albani*. Over the adjacent altar to the right, Baptism of Christ, by *Sermoneta*. Over the niche, Mary's first visit to the Temple, by *Bald. Peruzzi* (retouched). — Newly-married couples usually attend their first mass in this church.

The *Cloisters, constructed by *Bramante* (p. lxviii) by order of Card. Caraffa in 1504, are interesting. On the groundfloor are arcades, above which, between the pillars and thus over the arches, is a series of columns. By the right wall, the tomb of Bishop Bocciacio of Modena (d. 1497). Entrance through the church, or by the Vicolo dell' Arco della Pace 5.

The Via de' Coronari (p. 246), which passes a little to the N. of these two churches, is the shortest route (6-8 min.) from the Piazza Navona to the *Ponte Sant' Angelo* (p. 356).

From the portal of Santa Maria della Pace the *Via della Pace* and the *Via di Parione* lead straight to the *Via del Governo Vecchio* (p. 259).

c. From the Piazza Venezia to the Ponte Sant' Angelo. Corso Vittorio Emanuele.

The wide Corso Vittorio Emanuele (Pl. II, 17, 14, 12), constructed since 1876 through the most closely built quarters of mediæval Rome, is a continuation of the Via Nazionale described at pp. 199-202, and facilitates communication between the centre of the city and the Vatican quarter. The street is always crowded

and busy, but, especially towards the end, still presends an unfinished appearance. — *Tramway*, see Appx. Nos. 1, 6, and 7.

The first, or E., portion of the street is named Via del Plebiscito (Pl. II, 17). Beginning at the Piazza Venezia (p. 231), we see first on the left the main façade of the *Palazzo Venezia* (p. 231), and on the right the S. façade of the *Palazzo Doria* (p. 238), the *Palazzo Grazioli*, and the extensive *Pal. Altieri*, erected in 1670. The court of this last-named palace, and the staircase adorned with antiques, deserve note. — Immediately beyond it the Via del Gesù diverges on the right to the church of *Santa Maria sopra Minerva* (p. 249).

On the left is the N. side of the ***Gesù** (Pl. II, 17), the principal church of the Jesuits, one of the richest and most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, in 1568-75. The main front is in the Piazza del Gesù. The ground-plan is by Vignola; the broad and lofty nave and the aisles converted into chapels introduced a new phase in the development of Catholic ecclesiastical architecture. Comp. p. lxxvii.

In the Nave is a ceiling-painting (Triumph of the Name of Jesus) by *Baciccio*, by whom also the dome and tribune were painted, one of the best and most spirited of the baroque works of the kind. The walls were covered with valuable marble at the cost of Prince Alessandro Torlonia in 1860. The high-altar has four columns of giallo antico; on the left the monument of Card. Bellarmin (p. 47) with figures of Religion and Faith, in relief; on the right the monument of Padre Pignatelli, with Love and Hope. — In the Left Transept: Altar of St. Ignatius Loyala, founder of the order, an elaborate decorative creation by *Padre Andrea Pozzi* and *Seb. Cipriani* (1696-1700). The silver-plated group in high relief, representing St. Ignatius surrounded by angels, is usually concealed by a painting by Pozzi. The original silver statue of the saint, by *Legros*, is said to have been removed on the suppression of the order in the eighteenth century. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues: God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these the globe of the earth, consisting of a single block of lapis lazuli (said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the ramains of the saint. On the right and left are groups in marble: on the right Religion, at the sight of which heretics shrink, by *Legros;* on the left Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Teudon.* Opposite, in the transept to the right, is the altar of St. Francis Xavier, executed by *Sim. Constanti* from a design of *Pietro da Cortona*, with a painting (Death of St. Francis Xavier) by *C. Maratta.*

The church presents a most imposing sight on 31st Dec., on the festival of St. Ignatius (31st July), and during the Quarant'ore (p. 164; the two last days of the Carnival), on which occasions it is brilliantly illuminated in the evening. During Advent and Lent (Frid. excepted), and at various other seasons also, sermons are preached here about 11 a.m., often by priests of great ability.

Adjoining the church on the S. is the former *Casa Professa* of the Jesuits, now used for military purposes, adjacent to which, No. 1 a in the Via d'Aracoeli (p. 233) leading to the Capitol, is the entrance to the rooms of St. Ignatius (Mon., Wed., & Fr. 9-11; apply to the sacristan of the Gesù). Opposite is the *Palazzo Bolognetti*, which bounds the Piazza del Gesù on the S.

The dome in front of us in the Corso Vittorio Emanuele belongs to the church of Sant' Andrea della Valle (see below). A few hundred paces to the W. of the Gesù the Corso is crossed by the *Via di Tor Argentina* (p. 265).

Farther on, to the left, is the rear of the **Palazzo Vidoni** (Pl. II, 14), formerly belonging to the *Caffarelli*, and now the property of Prince *Giustiniani-Bandini*. The chief façades are in the Piazza della Valle (W.) and the Via del Sudario (S.). The building (partly restored) was designed by *Raphael* and erected by *Lorenzetto*. On the staircase is the so-called *Abbate Luigi*, a Roman figure in a toga, formerly placed at the N. angle of the palace and used as the bearer of pasquinades.

Opposite the Palazzo Vidoni, in the Via del Sudario, is the *Cappella del Sudario* (1604), the royal court-church since 1870. It contains modern frescoes by Cesare Maccari. — The Via del Monte della Farina leads hence to *San Carlo ai Catinari* (p. 265).

In the small Piazza della Valle a statue of the Sicilian author, the Abbate *Nicola Spedalieri* (1740-95), by M. Rutelli, was erected in 1903.

The domed church of ***Sant' Andrea della Valle** (Pl. II, 14), begun by *P. Olivieri* in 1594 on the site of several earlier churches, and completed by *C. Maderna*, has a florid façade added in 1665 from designs by *Carlo Rainaldi*. The well-proportioned interior, with the huge frescoes by Domenichino, affords an excellent example of the late Renaissance style, though it has been too gaudily 'restored' in 1905-7.

On the right the 2nd Chapel (Strozzi) contains copies in bronze of the Pietà (p. 367) and the Rachel and Leah (p. 217) of *Michael Angelo*, whose influence is apparent in the design of this chapel itself. — On the left the 1st Chapel (Barberini) is adorned with several marble statues of the school of Bernini. — Above the last arches in the Nave are the monuments of the two popes of the Piccolomini family, brought hither from the old church of St. Peter; on the left that of Pius II. (d. 1464; p. 49), by *Pasquino da Montepulciano (?)*; on the right that of Pius III. (d. 1503), by *Franc.*

di Giovanni and *Bastiano di Franc. Ferrucci.* — In the Dome: Glory of Paradise, by *Lanfranco;* below, on the pendentives, the *Evangelists by *Domenichino*, one of his finest works (1623). By the same master, *Frescoes on the vaulting of the apse. In front, between the transverse ribs, a rectangular painting of John the Baptist pointing out Christ to St. John and St. Andrew (John, I. 35); in the vaulting itself, on the left, the Scourging of St. Andrew; in the centre, the Vocation of SS. Peter and Andrew by Christ; on the right, St. Andrew beholds and reveres the cross to which he is about to be affixed; below are six female figures representing the virtues (p. lxxviii). The large lower frescoes by *Calabrese* (martyrdom of St. Andrew) are of no great value.

The Via del Teatro Valle, on the other side of the Corso, opposite the church, leads to the N. to the *Palazzo Capranica* (Pl. II, 15), and thence to the right to the University and the Pal. Madama (p. 251).

No. 141 in the Corso Vitt. Emanuele, to the right, is the —

Palazzo Massimi alle Colonne (Pl. II, 14, 15), a fine structure by *Bald. Peruzzi*, who, however, died in 1536 before its completion. The arc-shaped façade was skilfully adapted to the curve of the originally narrow street, but has lost its effect by the construction of the wide Corso. The glimpse obtained of the double court is, however, still strikingly picturesque. On the second floor is the *Chapel of San Filippo Neri* (p. 260; open to visitors on 16th March), who is said to have here resuscitated a child of the Massimi family.

In 1467, within the buildings connected with this palace, the Germans *Pannartz* and *Schweinheim*, who during the two previous years had found an asylum in the monastery of Subiaco (p. 480), established the first printing-office in Rome, from which they issued Cicero's Epistles and other works, furnished with the name of the printers and the words '*In aedibus Petri de Maximis*'. — The Massimi family claims descent from the ancient Fabii Maximi, and their amorial bearings have the motto '*Cunctando restituit*'.

On the left, at the point where the Via de' Baullari diverges to the Palazzo Farnese (p. 263), is the little **Palazzo Linotte** (*Pal. Regis;* Pl. II, 14), built about 1523 for the French prelate *Thomas le Roy*, of Rennes, whose armorial lilies, repeated several times in the frieze, have procured the erroneous titles of *Palazzo della Farnesina* and *Farnesina dei Baullari* for the palace. It is probably a work of *Ant. da Sangallo the Younger*, and has a tasteful court and staircase. The restoration, begun in 1898 under *Enrico Gui*, is now complete.

To the right opens the Piazza di San Pantaleo (Pl. II, 15), containing the small church of *San Pantaleo*, with a façade erected by Giuseppe Valadier in 1806. In the centre is a monument, by Gangeri, to the Italian statesman *Marco Minghetti* (1818-86).

From the Piazza San Pantaleo the Via San Pantaleo runs towards

the N.W. No. 9 in this street, on the right, is the spacious **Palazzo Braschi** (Pl. II, 15), erected by *Morelli* in 1780 and now occupied by the *Minister of the Interior*. It contains a fine marble staircase with a few ancient statues. The N. side of the building looks towards the Piazza Navona (p. 252). — At the obtuse N.W. angle of the palace stands the so-called Pasquino, an admirable, but now sadly mutilated relic of an antique group of statuary representing Menelaus with the body of Patroclus, looking around for succour in the tumult of battle (comp. p. l). Duplicates of the group are in the Loggia de' Lanzi and the Palazzo Pitti at Florence, and there are fragments in the Vatican (p. 399).

Cardinal Caraffa caused the group to be erected here in 1501. It became the custom of the professors and students of the Roman Archiginnasio on St. Mark's day (April 25th) to affix Latin and Italian epigrams to the statue (at first without any satirical aim). The name was derived from a schoolmaster living opposite; but when the 'pasquinades' began to assume a bitter satirical character about the middle of the 16th cent. (chiefly as the result of the Reformation), the title came to be connected with a tailor named Pasquino who was notorious for his lampooning propensities. The answers to the satires of Pasquino used to be attached to the Marforio (p. 274). Compositions of this kind have been much in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity.

The Via del Governo Vecchio (Pl. II, 15, 12), running from the small piazza named after Pasquino, formed the chief communication with the Ponte Sant' Angelo before the construction of the Corso Vittorio Emanuele. On the right in this street is the *Pal. del Governo Vecchio* (1475), once the brilliant residence of Cardinal Stefano Nardini, occupied later by the law and police courts, and now a school. No. 124, opposite, is an elegant little house in Bramante's style, built in 1500 for the papal secretary J. P. Turcius. We next pass the back of the former *Philippine Monastery* (p. 261), cross the *Piazza dell' Orologio* (Pl. II, 12), and follow the Via Monte Giordano to the right to the Palazzo Gabrielli, whence the Via di Panico leads to the Ponte Sant' Angelo. The *Palazzo Gabrielli* (Pl. II, 12; now *Taverna*), an 18th cent. erection with a pretty fountain in its court, stands on the *Monte Giordano*, a mound of ancient debris mentioned by Dante (Inf. xviii, 28), on the top of which Giordano Orsini had a fortified mansion in the 13th century. In antiquity the site was occupied by the Odeum of Domitian, a sumptuous edifice for musical performances.

Farther on the Corso Vittorio Emanuele discloses a view of the dome of St. Peter's.

To the left extends the long and narrow Piazza della Cancelleria, with the palace of that name and the church of San Lorenzo in Damaso.

The ***Palazzo della Cancellería** (Pl. II, 15, 14), an edifice of majestic simplicity, designed in strict conformity with the ancient orders of architecture, is one of the noblest Renaissance monuments in Rome (p. lxix). It was built in 1486-95 for Card. Raffaello Riario by a Tuscan architect, but not by Bramante, who did not come to Rome until 1499. The elegant façade is constructed of blocks of travertine from the Colosseum. The beautiful balcony at the S.E. corner should be noticed. The chief portal of the palace,

in an inharmonious baroque style, was added by *Domenico Fontana*. It leads into the *Court, surrounded by arcades in two stories. The columns are antique and were formerly in the basilica of San Lorenzo, whence they were removed at its reconstruction. The graceful capitals are decorated with roses, a flower which appears in the armorial bearings of Card. Riario. Under the arcade to the left is a bust of *Padre Secchi*, the astronomer (p. 237). To the right is a door leading to the church of San Lorenzo (see below). The Cancelleria and the Dataria (p. 203) are the only palaces in the interior of the city which government still permits to be in the hands of the pope.

The interior is shown only by special permission. The *Chapel* is richly decorated with frescoes of the school of Perin del Vaga. The large *Board Room* contains frescoes illustrating the life of Paul III., by Vasari.

The handsome portal by *Vignola*, nearest the Corso, admits to the church of San Lorenzo in Damaso. The ancient basilica of this name was originally founded by Damasus I. (ca. 370) near the Theatre of Pompey (p. 262), but it was taken down at the instance of Card. Riario and rebuilt in connection with the palace. The internal decoration dates from the time of Pius VII. (1820) and Pius IX. (1873). At the E. end of the right aisle is the tomb of the papal minister Count Rossi, who was assassinated on the staircase of the Cancelleria in 1848 (bust by *Tenerani*); the left aisle contains the tomb of Card. Scarampi, by *Paolo Romano* (1467).

From the Cancelleria to the *Piazza Campo di Fiore*, see p. 262. — Visitors to Rome will be interested in the characteristic *Rag Fair* held every Wed. morning in and around the piazza in front of the Cancelleria, at which antiquities, old textile fabrics and embroideries, books, etc., are offered for sale (bargaining essential).

We continue to follow the Corso Vitt. Emanuele. At the corner of the second street to the right is the *Palazzo Sora*, built in 1503-1509 for Card. Fieschi by an architect, who has used (with some unhappy modifications) Bramante's design for the exterior façade of St. Peter's. It has been altered for the Licco-Ginnasio Terenzio Mamiani. — To the right stands the —

Chiesa Nuova (Pl. II, 12), or *Santa Maria in Vallicella*, erected by *San Filippo Neri* about 1580 for the order of Oratorians founded by him, and finished in 1605. The architects were *Giov. Matteo da Città di Castello* and *Mart. Lunghi the Elder*, to the latter of whom are due not only the interior but probably also the design of the façade executed by *Rughesi*.

The Interior is richly decorated, the admirable stucco-work being by *Cos. Faniello* and *Ercole Ferrata*. The ceiling of the nave, the dome, and the tribune are painted by *Pietro da Cortona*. — In the Left Aisle, adjoining the tribune, is the small and sumptuous Chapel of San Filippo Neri, beneath the altar of which his remains repose. Above is the portrait of the saint in mosaic, after the original by *Guido Reni* preserved in the adjoining monastery. — Over the high-altar, with its four columns of porta santa marble, is a Madonna by *Rubens*; on the left *SS. Gregory, Maurus, and Papias, on the right *SS. Domitilla, Nereus, and Achilleus,

also painted by *Rubens* during his second stay in Rome in 1608 for this church, which was then the most fashionable in the city.

On 26th May, the festival of the saint, and after Ave Maria every Sunday from 1st Nov. to Palm Sunday, concerts of sacred music, to which men only are admitted, are given in the adjoining *Oratorium*, which derives its name from the oratories fitted up by San Filippo Neri. The saint was fond of music and advocated a cheerful form of divine service.

The adjoining **Philippine Monastery**, erected by *Borromini*, is of irregular shape, but remarkably massive in its construction. It contains a room once occupied by the saint, with various relics. The *Corte d'Appello*, the *Tribunale Civile e Correzionale*, and the *Tribunale di Commercio* are now established here. — The *Biblioteca Vallicelliana* (p. 167) is also preserved here.

Farther on, to the left, lies the small Piazza Sforza, with the *Palazzo Sforza-Cesarini*, the *Bohemian Hospice*, restored in 1875, and a monument (by Benini; 1892) to the poet and statesman *Count Terenzio Mamiani* (1799-1885). Beyond the piazza the *Via del Banco di Santo Spirito* diverges to the right to the Ponte Sant' Angelo (p. 356). Nos. 44-46 in this street once belonged to the banker Agostino Chigi (p. 414), the 'gran mercante della cristianità', whose office (in the wing, Arco dei Banchi 9) is now a stable.

To the left is the ***Museo Barracco** (Pl. II, 12), a small building like an Ionic temple, opened in 1905 for the reception of the antiquities presented to the city by Senator Barracco *(Museo di Scultura Antica)*. Admission, see p. 172; if Tues. or Frid. is a holiday the museum is open on the following day. There is no catalogue, but the exhibits are all labelled.

Room I. To the right, *Babylonian*, *Assyrian*, and *Egyptian Sculptures*. To the left of the entrance are two Assyrian reliefs (Winged genius, Warriors and horse); under glass, Egyptian stele with well-preserved colouring. In the centre, Egyptian lion's head of sycamore-wood; fine Egyptian reliefs; wooden statues; alabaster cinerary urns. To the right of the exit: in the middle of the shelf, three finely-executed Egyptian heads; masks of mummies, gilded and of stucco coloured to imitate nature; Roman portrait-head of black basalt (not Cæsar, who never wore a beard). — To the left of the exit: Phœnician lion's head (Protome) of alabaster; late-antique bust of a woman from Palmyra; archaic sculptures from Cyprus; Byzantine mosaic and relief; *Late-Etruscan head of a female demon; archaic Etruscan tombstones with finely-executed reliefs; statuette of Bes, the Egyptian god of the toilet. To the right of the entrance and in the centre are *Greek Sculptures:* lower part of an archaic Attic stele (only the feet of the deceased remain; below, his servant on horseback); portrait-bust of Pericles (after Cresilas); statue of a young athlete; archaic head of Athena (eyes inserted); above, elegant head of a girl (eyes inserted); on the right, archaic head of a boy in the Æginetan style; archaic statue of Athena (head wanting); head of a general; female statue from a tomb (head wanting). On the table in the centre: double hermes with two boys' heads; copies of the Doryphorus (p. 405, No. 126) and of the Diadumenos after Polycletus. Standing by itself: Torso of the Amazon of Polycletus (see p. 404, No. 71).

Room II. Chiefly *Greek Sculptures*. On each side of the entrance is a marble sepulchral vase with a relief. To the left of the entrance: statuette of a woman, in the severe style; *Fragment of a statuette of a man (an excellent copy in miniature of a statue of an athlete by Poly-

cletus); above, *Head of Marsyas, a good copy of a bronze statue by Myron (comp. p. 349); head of an athlete; *Head of Mars, an excellent Roman work of the Trajan period; *Head of Apollo in the severe style (Apollo Barracco); above, faded *Portrait of Epicurus; head of Helios (not Alexander the Great). — End-wall: upper part of an archaic statuette of Hermes bearing a ram upon his shoulders (as protector of flocks); above, on the left, head from a statue of a boy by Polycletus. In the centre, good copies of the heads of the Doryphorus and Diadumenos of Polycletus. Back-wall: head of Aphrodite (4th cent. B.C.); finely executed Attic sepulchral and votive reliefs; head of Apollo; statuette of a woman in the severe style. Glass case with vases, terracottas, and articles in vitreous paste. Fragment of an archaic relief and of a statuette of Poseidon; head of a centaur (comp. p. 280); Hellenistic colossal head of a woman; two statuettes of women bearing jars, in rosso antico; dancing satyr; *Bust of an athlete; well-executed fragment of a relief with horses' heads. End-wall: *Fragment of an Attic votive relief. To the right of the entrance: Roman bust of a boy; Greek head of a girl; upper part of an Attic sepulchral relief; **Head of a Woman* and **Head of an Old Man*, both from Attic sepulchral reliefs of the 4th cent. B.C.; hand of Myron's Discobolus (comp. p. 394). In the centre: *Wounded dog (period of Lysippus).

Farther along the Tiber is **San Giovanni de' Fiorentini** (Pl. II, 12), the handsome national church of the Florentines. The building was begun, prior to 1521, by desire of Leo X., from a design by *Jac. Sansovino* (which was preferred to competing plans of Raphael, Ant. da Sangallo the Younger, and Peruzzi); and the difficult task of completing the substructures on the river was executed by *Sangallo*. *Michael Angelo*, and on his death, *Giac. della Porta* and *Carlo Maderna* were afterwards engaged in the work. The façade was added by *Aless. Galilei* in 1734. In the right transept is a picture by *Salv. Rosa* (SS. Cosmas and Damianus at the stake). — Near the church an iron suspension-bridge constructed in 1863 crosses the river (toll 5 c.; (p. 414).

To the S.E. from San Giovanni runs the *Via Giulia* (p. 264).

f. Quarter to the S. of the Corso Vittorio Emanuele as far as the Piazza Montanara. Isola Tiberina.

To the S. of the Pal. della Cancelleria (p. 259) lies the busy Piazza Campo di Fiore (Pl. II, 14; vegetable-market every morning). Heretics and criminals used to be put to death here. Among the former was the philosopher *Giordano Bruno* (b. 1548), whose death on Feb. 17th, 1600, is commemorated by a bronze *Statue (by Ettore Ferrari), erected in 1889 on the site of the stake.

To the E. of the Campo di Fiore once lay the *Theatre of Pompey* (Pl. II, 14). In the court of the *Palazzo Pio* or *Righetti* (entrance, Via Biscione 95), a bronze statue of Hercules (p. 396) and substructures of the theatre were discovered. The semicircular curve of the street by *Santa Maria di Grottapinta* distinctly shows the form of the ancient auditorium; the stage lay below the present Via de' Chiavari. Behind the latter extended the large *Porticus Pompeiana*, with its colonnades and halls, in one of which Julius

Cæsar was murdered on March 15th, 44 B.C. — The Via de' Giubbonari leads hence to *San Carlo ai Catinari* (p. 265).

From the Campo di Fiore three parallel streets lead to the S.W. to the Piazza Farnese, with two fountains. Here stands the —

***Palazzo Farnese** (Pl. II, 14), one of the finest palaces at Rome, begun before 1514 by Card. Aless. Farnese, afterwards Pope Paul III. (1534-49), from designs by *Ant. da Sangallo the Younger* (p. lxxvi), continued after his death (1546) under the direction of *Michael Angelo*, and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. Michael Angelo's plans had included a second court (behind the present court), to be decorated with the Farnese antiquities now at Naples, and a bridge connecting the palazzo with theVilla Farnesina on the other side of the Tiber. The building materials were taken partly from the Colosseum and partly from the Theatre of Marcellus. This palace was inherited by the kings of Naples, whose descendant, Count Caserta, still owns it (comp. p. 116). Since 1874 it has been let to the French government, whose embassy to the Italian government is established here. On the second floor is the French Roman School (p. 167). The triple colonnade of the vestibule and the two arcades of the court were designed by Sangallo, the arcades being in imitation of the Theatre of Marcellus; the upper story (originally open) and the beautiful cornice are by Michael Angelo. The court contains two antique sarcophagi (that to the right said to be from the tomb of Cæcilia Metella, p. 443). The oblong Galleria, or hall, on the first floor, contains admirable mythological frescoes by *Ag.* and *An. Caracci* and their pupils, but is not accessible.

The church of *Santa Brigida* (Pl. II, 14), on the N.W. side of the Piazza Farnese, occupies the site of the house of the Swedish princess Bridget (1302-73), who wrote her 'Revelationes' here and was canonized in 1391. — In the Via Giulia (p. 262), behind the Palazzo Farnese, is situated the round church of **Santa Maria della Morte** (Pl. II, 11; closed), founded by the fraternity of the Fratelloni della Buona Morte. On Nov. 2nd wax figures referring to death are exhibited in the chambers below the church.

From the Piazza Farnese a line of streets, called the *Via di Monserrato* and *Via de' Banchi Vecchi*, leads to the N.W. to the Ponte Sant' Angelo (p. 356). On the right in the first of these is **San Tommaso di Canterbury** (Pl. II, 11), or **degli Inglesi** (p. 165), the church of the English College, rebuilt in 1888 on the site of a church said to have been founded by a king of Wessex in the 8th century. It contains among others the simple but noble tomb of Cardinal Bainbridge, Archbishop of York (d. 1514). The adjoining college contains portraits of English cardinals from Wolsey to Vaughan.

On the left side of the Via di Monserrato, farther on, stands **Santa Maria di Monserrato** (Pl. II, 11; open in the morning only), the national Spanish church, with a hospice. It was erected in 1495 by *Ant. da*

Sangallo the Elder, and afterwards restored. The first chapel on the right contains the remains of Calixtus III. and Alexander VI., the two popes of the Borgia family; the altar-piece is by *Ann. Caracci*. On the right pillar of the first chapel on the left is a ciborium by *Luigi Capponi;* in the third chapel on the left a statue of St. James by *Jac. Sansovino*. The convent-court (entrance Via Giulia 151) contains several fine Renaissance tombs, including (in an annexe) that of the Spanish jurist Pedro Montoya, with a dignified bust by Bernini (1612). At Nos. 22-24 in the Via de' Banchi Vecchi is the former house of the goldsmith *Giampietro Crivelli*, erected about 1540, with florid decorations in stucco.

To the S.E. of the Piazza Farnese the Vicolo de' Venti leads to the *Piazza di Capo di Ferro*. Here, on the right, rises the —

Palazzo Spada alla Regola (Pl. II, 14), erected in the pontificate of Paul III. about 1540 by Card. Capodiferro, in imitation of a house built by *Raphael* for Giambattista Branconi dell'Aquila in the Borgo Nuovo (p. 360; now destroyed). Since 1640 the palace has belonged to the Spada family. Most of the ceilings are splendid examples of the Renaissance art. The first floor is leased to the *Consiglio di Stato*. The sessions-hall contains a colossal statue of *Pompey* (?), erroneously described as that before which Julius Cæsar was slain. In the adjoining corridor are eight reliefs of scenes from Greek mythology and legend. The porter (fee $^1/_2$ fr.) admits visitors to the library on the groundfloor to the left, whence a colonnade by *Borromini* (1632) is seen in delusive perspective. — The other antiquities and paintings (over 200, mostly by Bolognese masters of the 16-17th cent.) are not accessible.

Pursuing the same direction beyond the Piazza Capo di Ferro, we next reach the small Piazza de' Pellegrini. On the left is the back of the *Monte di Pietà* (Pl. II, 14), the seat since 1604 of the pawn-office, founded in 1539. On the right is the church of *Santissima Trinità de' Pellegrini*, erected in 1641; the high-altar is adorned with a Trinity by Guido Reni. Adjoining is a hospital for convalescents and pilgrims.

The *Via de' Pettinari* (Pl. II, 14) leads from the Piazza de' Pellegrini to the *Ponte Sisto* (p. 419).

From the Ponte Sisto towards the N.W., parallel with the river, runs the *Lungo Tevere Tebaldi*, affording a pretty view of the Villa Farnesina and the Janiculum. The *Ponte Gianicolense* (Pl. II, 11), a new stone bridge with three arches, crosses the river to the prison of Regina Cœli and the Lungara (p. 413). Farther to the N. are the suspension-bridge (p. 262) and the Ponte Sant' Angelo (12 min. from the Ponte Sisto). Parallel with the Lungo Tevere Tebaldi, on the right, is the Via Giulia (Pl. II, 14; 11, 12), most of which was built by Julius II., passing behind the Palazzo Farnese. To the left is a fountain known as the *Mascherone dei Farnesi*, and farther on, also on the left, beyond an arch spanning the street, is the *Pal. Falconieri* (No. 1), built by Borromini, with colossal hermæ on the façade in a baroque style, terminating in falcons' heads. In the Via

di Sant' Eligio, the next cross-street to the left, is the church of *Sant' Eligio degli Orefici* (Pl. II, 11), a graceful but dilapidated little circular structure, built in 1509 from a design by Raphael and rebuilt in 1601 (closed; visitors knock at Via dell' Armata 118). Farther on in the Via Giulia, on the left, are the *Carceri Nuove*, a prison founded by Innocent X. (closed in 1897), the little church of *San Biagio della Pagnotta*, and, No. 66, the *Pal. Sacchetti* (Pl. II, 12), erected in 1543 by Antonio da Sangallo the Younger as his private residence. The courses of rough rustica masonry in the lower stories of the houses on the left side of the street formed the beginning of a large court of justice, projected by Julius II. and designed by Bramante, but never carried out. — To the left, at the end of the Via Giulia, is *San Giovanni de' Fiorentini* (p. 262).

The most important side-street of the Corso Vittorio Emanuele is the Via di Tor Argentina (Pl. II, 15-18, 14), mentioned at p. 257, which begins at the Pantheon (p. 247) on the N., and is continued to the S. by the Via Arenula to the *Ponte Garibaldi* (p. 419).

To the S. of the Corso Vitt. Emanuele the Via di Tor Argentina, passing the *Teatro Argentina* (p. 167) and a monument to *Pietro Cossa* (1834-81), the dramatist, leads to the Piazza Benedetto Cairoli (Pl. II, 14), adorned with gardens. Thence the *Via de' Giubbonari* runs to the right to the Campo di Fiore (p. 262), and the *Via del Pianto* (p. 266) to the left to the Porticus of Octavia and the Theatre of Marcellus (p. 267).

On the N. side of the Piazza Benedetto Cairoli rises the church of **San Carlo ai Catinari** (Pl. II, 14), built by *Rosati* in 1612 in honour of San Carlo Borromeo, in the form of a Greek cross, with a dome. The façade is by *G. B. Soria.* In the pendentives below the dome are the four cardinal virtues, by *Domenichino.* Over the high-altar, Card. Borromeo in the procession of the plague at Milan, by *Pietro da Cortona.*

The narrow Via de' Falegnami runs from the N.E. angle of the Piazza Benedetto Cairoli to the small Piazza Mattei (Pl. II, 17), in the middle of which is the graceful ***Fontana delle Tartarughe** (tortoises), a bold and skilfully composed bronze group with figures of four youths and dolphins and tortoises (restored in 1903). This is the most charming fountain in Rome, executed from a design which was formerly attributed to Raphael and then to Giacomo della Porta, by the Florentine sculptor *Taddeo Landini.*

To the left is the **Palazzo Mattei** (Pl. II, 17), originally an aggregate of separate buildings which occupied the rectangle between Santa Caterina de' Funari and the Via Paganica. The E. portion, with the principal entrance, Via de' Funari 31 (side-entrance, No. 32), is one of the finest productions of *Carlo Maderna* (1616).

In the passages of the entrance and in the court a great number of ancient reliefs are built into the walls. In the court are (r.) Mars with Rhea Silvia and Apollo with the Muses, and (l.) the Calydonian Hunt and Rape of Proserpine; in the portico, Sacrifice to Mithras, Apollo with the Muses, and a Bacchanalian procession; all from sarcophagi. The statues in the court and the niches on the staircase, some of them freely restored, are of no great value. The stucco decorations of the ceiling over the staircases are well executed.

Opposite, on the right, is the *Palazzo Costaguti* (No. 10), built in 1570 by Carlo Lombardo. The interesting ceiling-paintings on the first floor, by Albani, Domenichino, Guercino, Lanfranco, and others, are important specimens of the school of the Caracci (adm. on application; fee). Farther on we observe on the left, on the site of the ancient *Circus Flaminius*, the church of *Santa Caterina de' Funari* (Pl. II, 17), erected in 1549-63 by Giac. della Porta, with a façade in the style of Vignola and a baroque tower. The name of the church is derived from the rope-makers who in the middle ages plied their trade within the circus.

Straight in front is the *Palazzo Ascarelli* (Pl. II, 17), whence the Via Delfini leads to the left to the Via d'Aracoeli (p. 233), the street to the right to the *Piazza Campitelli*. Here, on the right, is —

Santa Maria in Campitelli (Pl. II, 17), erected by *C. Rainaldi* under Alexander VII. in 1655-67 on the site of an earlier church, to provide a more worthy shelter for the miraculous image of the Virgin, to which the cessation of the plague in 1656 was ascribed. The picturesque façade with its numerous columns and crossettes should be noticed.

Interior. The site of this church tapers to a point at the back, but this irregularity has been most skilfully masked by the architect, who has so designed a kind of 'preliminary' transept as to produce the impression that, beyond the handsome projecting columns, there is another and more spacious transept. — Beneath the canopy over the high-altar is placed the miraculous Madonna. In the 2nd Chapel on the right, the Gift of Tongues, by *Luca Giordano;* in the 1st Chapel on the left, two baroque monuments of the *Altieri* family (17th cent.) resting on lions of rosso antico, that on the right marked 'umbra', that on the left 'nihil'. In the S. transept is the tomb of Card. Pacca, by *Pettrich.*

From the S.E. end of the Piazza Campitelli the *Via di Tor de' Specchi*, skirting the foot of the Capitol, leads to the left to the Piazza d'Aracoeli (p. 270), while the *Via Montanara* runs to the right to the Piazza Montanara (p. 268).

From the Piazza Benedetto Cairoli (p. 265) the Via del Pianto (p. 265) and the *Via dei Calderari* lead to the S.E. The remains of Roman pillars and arches on the left side of the latter, erroneously named *Crypta Balbi*, probably belong to the Porticus Minucia, erected by the consul M. Minucius in 110 B.C. for distributing corn to the plebs, and restored in the imperial period. On the right rises the *Palazzo Cenci-Bolognetti* (Pl. II, 14), the home of the ill-fated Beatrice Cenci (comp. pp. 187 und 359), who was executed in 1599 for the murder, in conspiracy with her brothers, of her father

Francesco Cenci, a man of execrable character. This palace stands upon the *Monte dei Cenci*, a mound formed by the ruins of the theatre of Balbus, erected in 13 B.C. To the E. of this point lay the former *Ghetto*, or Jewish quarter, which was pulled down in 1887. In antiquity and during the middle ages the Jews resided in Trastevere; but in 1556 Paul IV. assigned this quarter to them, and until the end of the papal rule they were forbidden to settle elsewhere. A new *Synagogue*, from designs by Costa and Armanni, with a conspicuous dome, was built in 1904 at the S.E. corner, near the Ponte Fabricio (p. 268).

The continuation of the Via del Pianto (p. 266), skirting the N. side of the Vecchio Ghetto, is named *Via del Portico d'Ottavia* (Pl. II, 17, 14). On its left side is the *Casa di Lorenzo Manlio*, a curious mansion with antique fragments and a long inscription on the façade, built about 1510 for Laurentius Manlius, secretary of the Roman Senate. At the end of the street, on the left, is the ***Porticus of Octavia** (Pl. II, 17), erected by Augustus on the site of a similar structure of Metellus (149 B.C.), and dedicated to his sister. It was destroyed by a fire, but restored by Sept. Severus and Caracalla in 203, as the inscription records. The principal entrance consisted of a double colonnade with eight Corinthian columns, of which three in the inner, and two in the outer row are still standing. To the right and left of this were double rows of 14 columns each, while there were at least 40 columns in a row at the sides. The entire colonnade, with its 300 columns, enclosed a rectangular space, within which stood temples of Jupiter and Juno. It was adorned with many admirable works of art which formed part of the Macedonian booty. In 770 the church of *Sant' Angelo in Pescheria* (frequently restored) was built on the ruins by Stephen III., and here the Jews were compelled to attend Christian sermons on their Sabbath from 1584 down to the pontificate of Pius IX. Rienzi went in procession from this church to the Capitol at Whitsuntide, 1347 (p. xxxix).

Farther to the S.E., on the right in the Via del Teatro di Marcello, are the remains of the ***Theatre of Marcellus** (Pl. II, 16), which was begun by Cæsar and completed in 13 B.C. by Augustus, who named it after his nephew, the son of Octavia. Twelve arches of the outer wall of the auditorium are now occupied by workshops. The lower story, partly sunk in the earth, is in the Doric, the second in the Ionic style, above which, as in the Colosseum, a third probably rose in the Corinthian order. It is said to have accommodated 13-14,000 spectators. The stage lay towards the Tiber.

In the interior (no adm.), on a mound of debris, rises the *Palazzo Orsini*, where Niebuhr, the historian, lived in 1816-23 as Prussian ambassador in Rome. Since 1903 it has belonged to the Savings Bank (p. 230). Considerable remains of the vestibules of both stories, and of the substructures of the rows of seats are still visible.

The Via del Teatro di Marcello ends in the small but busy *Piazza Montanara* (Pl. II, 16), much frequented by the country-people. Omnibus to the Piazza Venezia, etc., see No. 5 in the Appendix.

At the beginning of the Via Bocca della Verità, which runs hence to the S., in a small piazza to the right, is the church of **San Nicola in Carcere** (Pl. II, 16), containing, on the outer walls and in the interior, ancient columns from three temples which adjoined each other in the *Forum Holitorium* on this site, viz. those of Spes, Juno Sospita, and Janus. Visitors may examine the foundations of these (sacristan with light $^1/_2$ fr.).

Hence to the *Piazza Bocca della Verità* and *Santa Maria in Cosmedin*, see p. 322.

The **Ponte Fabricio** (Pl. II, 16), to the S.W. of the Theatre of Marcellus, also called the *Ponte de' Quattro Capi* from the four-headed hermæ on the balustrades, built in 62 B.C. by *L. Fabricius*, as the inscription records, is the oldest bridge now in Rome.

This bridge crosses to the **Isola Tiberina** (Pl. II, 16), which in antiquity was sacred to Æsculapius. The island was surrounded by a bulwark of travertine which gave it the appearance of a ship, the mast being represented by an obelisk. A part of this bulwark is still preserved at the S. end of the island, with a bust of Æsculapius and a serpent in relief. The last is a reminiscence of the story that the Romans, when sorely afflicted by the plague, sent to Epidaurus in 291 B.C. for one of the sacred snakes of Æsculapius, and that the reptile, on the arrival of the vessel in Rome, swam to this island.

The church of San Bartolomeo, erected perhaps on the site of the ancient temple of Æsculapius, about the year 1000 by Emp. Otho III. in honour of St. Adalbert of Gnesen, was erroneously named St. Bartholomew. The emperor had desired the Beneventans to send him the relics of this saint, but received those of St. Paulinus of Nola in their stead. The façade is by *Martino Lunghi the Younger*, 1625. The interior contains fourteen ancient columns; in the choir, remains of an early mosaic. In the centre of the steps leading to the presbyterium is the mouth of a well of the 12th cent., adorned with sculptures.

The island was connected with Trastevere by the ancient *Pons Cestius* (*Gratiani;* Pl. II, 16), probably erected soon after the Pons Fabricius, restored by the Emperors Valentinian and Gratian, and in 1887-90 entirely rebuilt with the old stones and lengthened by an arch at each end. It is now called *Ponte Cestio* or *Ponte San Bartolomeo.* — A few paces along the right bank of the Tiber bring us to the *Via della Lungarina* (p. 421).

III. The Southern Quarters (Ancient Rome).

This part of our description of Rome embraces the southern portion of the city, beginning with the Capitol, and extending eastwards as far as the Lateran: *i. e.* the hills of the Capitol, Palatine, Aventine, Cælius, and the S. slope of the Esquiline. This was the most important quarter of the Republican and Imperial city, but lay waste and deserted from the early part of the middle ages down to our own times. Recently it has lost much of its characteristic aspect owing to the construction of new quarters, consisting largely of tenement houses of the most Philistine appearance. A number of ancient churches, as well as the imposing collections of the Capitol and Lateran are situated in this district.

a. The Capitol.

The Capitol, the smallest but historically the most important of the hills of Rome, consists of three distinct parts: the N. summit with the church of Aracoeli (164 ft.); the depression in the middle with the piazza of the Capitol (98 ft.); and the S.W. point with the Pal. Caffarelli (156 ft.). It was on this piazza, the *Area Capitolina*, that Romulus is said to have founded his asylum; it was here that popular assemblies were afterwards held; and it was here, in the year 133 B.C., on the occasion of the suppression of the revolt of Tiberius Gracchus, that the blood of the citizens flowed for the first time in civil warfare. The N. peak was occupied by the *Arx*, or citadel, with the *Temple of Juno Moneta* ('the warner'), beside which, from 269 B.C. onwards, stood the mint of the Senate (comp. Plan, p. 308). The S.W. summit was the site of the great *Temple of Jupiter* (comp. Plan, p. 286), built by Tarquinius Superbus, the last of the kings, and consecrated in 509 B.C., the first year of the Republic. This temple was 800 ft. in circumference, and possessed a triple colonnade on the front and sides and three cellæ, that of Jupiter being in the middle and one for Juno and Minerva on each side. In the year 83 B.C., during the civil war between Sulla and Marius, the temple was burned down, and the same fate overtook it in A.D. 69, on the occasion of the struggle between Vespasian and Vitellius. Magnificently restored by Domitian, this temple continued to be the most sacred shrine of the Roman world until the 6th century.

During the early middle ages the hill was in the possession of the monastery of Sancta Maria de Capitolio (Aracoeli). The name of *Monte Caprino*, or hill of goats, applied to the S.E. height, testifies to its desertion. The glorious traditions, however, which attached to this spot, gave rise to a renewal of its importance on

the revival of a spirit of municipal independence at Rome. In 1143 it again became the centre of the civic administration; and the 'Novum Palatium' for the meetings of the municipal *Senate* (p. 273) is first mentioned in 1150. In 1348 the first approach from the new quarter of the city in the Campus Martius was made by the construction of the flight of steps of Aracoeli, leading to the piazza of the Capitol, which was at that time the market-place. The *Palace of the Conservatori* (p. 273) dates from the 15th cent., the general arrangement of the piazza of the Capitol from the 16th and 17th centuries.

From the Piazza d'Aracoeli (Pl. II, 17), which is reached from the Piazza Venezia by skirting the W. side of the substructure of the Victor Emmanuel Monument (p. 232) and from the Corso Vittorio Emanuele by the Via d'Aracoeli (p. 233), three approaches lead to the Capitoline Hill, that in the centre being the principal ascent for pedestrians (p. 272). — On the left a lofty Flight of Steps (124), the only public work executed at Rome during the exile of the papal court at Avignon, ascends to the principal entrance (generally closed) of the church of Santa Maria in Aracoeli (see below). — On the right the Via delle Tre Pile, converted in 1873 into a convenient drive (on which occasion remains of the ancient Servian wall, enclosing the hill in the direction of the Campus Martius, and now seen behind the railings to the left, were brought to light; see p. xxx), leads past the entrance of the *Pal. Caffarelli*, which was erected about 1580, and is now the German embassy. The throne-room of this palazzo (adm., p. 172) is embellished with scenes from Northern mythology by *Hermann Prell* (1898), representing spring, summer, and winter. — The principal approach and the Via delle Tre Pile lead to the Piazza del Campidoglio, see p. 272.

***Santa Maria in Aracoeli** (Pl. II, 20), a very ancient church, is mentioned in the 8th cent. as *Sancta Maria de Capitolio*. It occupies the site of the Capitoline temple of Juno (p. 269). The present name ('Church of the Altar of Heaven'), dating from the 12th cent., is derived from an ancient legend according to which this is the 'Camera Octaviani' (a name suggested by the inscription on the column mentioned below), in which the Sibyl of Tibur appeared to the emperor, whom the senate proposed to elevate to the rank of a god, and disclosed to him the new Revelation. The church, of which the Roman senate formerly enjoyed the patronage, has given title to a cardinal since the time of Leo X. The façade is unfinished. — It was in this church that Gibbon first conceived the idea of writing his history of the Decline and Fall of the Roman Empire.

Visitors generally approach the church from the Piazza of the Capitol by the staircase to the E. of the Capitoline Museum, turning

to the left at the top of the first flight of steps. Over the door is a mosaic of the Madonna between two angels (late 13th cent.).

The Interior is much disfigured by modern additions. The nave is borne by 22 ancient columns, varying greatly in style, thickness, and height. The third on the left bears the ancient inscription '*A cubiculo Augustorum*' and has been brought from some imperial building. The rich ceiling was executed to commemorate the victory of Lepanto (p. 242) in 1571.

By the wall of the principal entrance, to the right, is the tomb of the astronomer Lodovico Grato (1531), with a figure of Christ by *Andrea Sansovino*(?); on the left the fine monument of Card. Librettus (de Alibrettis, a member of the celebrated d'Albret family of S. France), by *Andrea Bregno* (1465), with partly preserved painting, and the tomb-relief (much worn) of Archdeacon Giov. Crivelli (d. 1432), by *Donatello*. — Right Aisle, 1st Chapel (Bufalini): *Frescoes from the life of San Bernardino of Siena, painted about 1484 by *Pinturicchio*, restored by *Camuccini*. The decoration of the ceiling also deserves notice. — Left Aisle. In the 2nd Chapel a manger *(presepe)* is fitted up at Christmas. This consists of a gorgeous and brilliantly illuminated representation of the Nativity in life-size, with the richly decorated image of *Il Santo Bambino*, or Holy Child. Between Christmas Day and Jan. 6th, from 3 or 4 o'clock daily, children from 5 to 10 years of age here recite little poems, etc., in honour of the Bambino, a carefully studied performance, but usually accomplished with great naturalness of gesture and manner. — Between the 2nd and 3rd chapel on the left is a colossal statue of Paul III., and opposite, in the right aisle, Gregory XIII. — 3rd Chapel (left): Renaissance tomb of Ant. Albertini (d. 1509) and a fresco (St. Anthony) by *Benozzo Gozzoli* (covered). — 5th Chapel (l.): fine Renaissance tomb of the physician Fil. della Valle (d. 1494), by *Michele Marini*(?).

Transept. On the right and left, by the pillars of the nave, are two *Ambones from the old choir, by *Laurentius* and *Jacobus Cosmas* (ca. 1200). The chapel on the right contains handsome monuments of the *Savelli* family, of the 13th and 14th cent.: to the right that of Pope Honorius IV.; to the left those of his father and other relatives (incorporating an antique sarcophagus). — The left or N. transept contains a canopy, borne by 8 columns of brocatello marble, called the *Capella Santa*, or *di Sant' Elena*. Beneath the altar, destroyed during the French Revolution but restored in 1833, the remains of St. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar is supposed to enclose an ancient altar, bearing the inscription *Ara Primogeniti Dei*, which is said to have been erected by Augustus (comp. p. 271). At the end of the left transept is the monument of Matthæus of Acquasparta (d. 1302), general of the Franciscans, mentioned by

Dante (Paradiso, xii. 124). To the left is a colossal statue of Leo X., by *Aimo da Vairano*, near which a slab marks the tomb of Felice de' Fredi, who discovered the Laocoon group (p. 400) in 1506.

Choir. To the left, the handsome tomb of Giov. Batt. Savelli (d. 1498), from the studio of *Andrea Bregno*. From 1512 to 1565 the high-altar was adorned with the Madonna of Foligno by Raphael (p. 389). The donor, Sigismondo Conti da Foligno is interred here. The present altar-piece is an ancient Madonna, ascribed to *St. Luke*.

The Franciscan monastery belonging to the church was for the most part pulled down in 1888 to make room for the vast Monument of Victor Emmanuel II. (p. 232).

The central approach, ascending in shallow steps paved with asphalt ('la cordonata'), leads direct to the Piazza del Campidoglio. At the foot of the steps are copies of the Egyptian *Lions* mentioned at p. 274, and at the top a group of the horse-taming *Dioscuri* (found near the theatre of Balbus). In the gardens to the left is a *Bronze Statue of Cola di Rienzo*, by Masini. The pedestal, formed of ancient architectural and inscribed fragments, is intended to suggest Rienzi's antiquarian studies. Higher up are cages containing a she-wolf and two eagles.

The design of the present ***Piazza del Campidoglio**, or Square of the Capitol (Pl. II, 20), is due to *Michael Angelo*, but its execution, though begun soon after 1538, was not completed until the 17th century. Michael Angelo superintended in person only the erection of the statue of Marcus Aurelius and the construction of the staircase-approach and of the flight of steps in front of the Palazzo del Senatore; the rest was executed from his plans, with various modifications of detail, by his successors. The slanting position of the palaces at the sides is due to the situation of the earlier palace of the Conservatori. — On the balustrade in front, adjoining the Dioscuri, are the so-called *Trophies of Marius*, admirably executed works probably dating from the reign of Domitian (brought hither from the water-tower of the Aqua Julia, p. 209), and the statues of the Emp. Constantine and his son Constans from the Thermæ of Constantine (p. 203). On the right is the first milestone of a Roman road, and on the left the seventh of the ancient Via Appia.

In the centre of the piazza rises the admirable **Equestrian Statue of Marcus Aurelius* (161-180), in bronze, once gilded, which stood near the Lateran in the middle ages, and was, as the inscription records, transferred hither in 1538. Its original position is unknown. It owes its excellent preservation to the popular belief that it was a statue of Constantine, the first Christian emperor (see pp. xxxiii, lv). The height of the pedestal, which is said to have been designed by *Michael Angelo*, is skilfully calculated so as to permit spectators to inspect even the head of the statue.

PALAZZO DEI CONSERVATORI
1° PIANO

0 5 10 20 Metri

N S

Forma Urbis

Giardino

Monumenti dei Giard. Lamiani

Cortile

Fasti IV

Sale consulares V

Va

Sale dei Conservatori III II I

VI VII

Conservatori

VIII Cappella

IX Corridoio (Porcellane)

Sala grande

Corridoio

Fasti moderni

Proto-moteca

Bronzi

Museo Italico

Tensa Capitolina

Tombe del l'Esquilino

Sculture arcaiche

PIANTERRENO

Cortile

Cortile

Ingresso

0 5 10 Metri

Behind this monument rises the **Palazzo del Senatore** (Pl. II, 10), first mentioned as the 'Novum Palatium' (p. 269) in 1150. In 2300 it was restored and provided with a vestibule (lobium or loggia) in two stories; and after being injured by a fire in 1354, it was again restored by Boniface IX. in 1389. Two of the four corner towers of Boniface's edifice are still recognizable; one at the S.E. corner next the Forum and one at the N.W. corner in the Via del Campidoglio. The façade, slightly altered from *Michael Angelo's* design, was constructed by *Girol. Rainaldi* (1592); the handsome flight of steps is by Michael Angelo himself. The river-gods which adorn it are the Tiber (right) and Nile (left); in the centre is a fountain, above which is a sitting statue of Rome from Cori (comp. p. 498), much too small for its position. Michael Angelo had designed to erect here a colossal figure of Jupiter. Petrarch was crowned as a poet in 1341 in the great hall on the lower story (now dark and used as a store for antiquities). On the upper floor is another spacious hall, now used for the meetings of the civic council. The senators' coats-of-arms (14-15th cent.) here were discovered in 1889 and 1895. The palace contains also the offices of the civic administration, dwellings, and an observatory. The *Campanile*, by Martino Lunghi the Elder, was erected in 1579, to replace an older one. The roof, which is adorned with a standing figure of Roma, commands an extensive view (ascent, see p. 286).

The *Via del Campidoglio* to the right of this palazzo, and the *Via dell' Arco di Settimio Severo* (p. 309) to the left, descend to the Forum.

The two palaces at the sides now contain the important Capitoline collections. The **Capitoline Museum,** on the left, was erected in 1644-55 under Innocent X. by Girol. Rainaldi. The **Palace of the Conservatori,** or town-council, on the right, originally erected about 1450 under Nicholas V., was rebuilt in 1564-68 after Michael Angelo's plans by Prospero Boccapaduli and Tommaso de' Cavalieri. — The flights of steps with triple-arched colonnades on the E. side of these palaces were erected by *Vignola* (1550-55); that to the left behind the Capitoline Museum leads to the church of Santa Maria in Aracoeli (p. 270); that to the right, on the opposite side, to the Monte Caprino (now Via di Monte Tarpeo; p. 286).

A. *Capitoline Museum.

Admission, see p. 172. Tickets of admission (1 fr.) are issued at a window to the left of the entrance. They admit also (but only on the day of issue) to the Palace of the Conservatori (p. 278) and to the Tabularium (p. 286).

This museum was founded by Clement XII. and extended by Benedict XIV., Clement XIII., and Pius VI. The works carried off by the French were restored with few exceptions to Pius VII. The

collection is much smaller than that of the Vatican but is rich in admirable works. Catalogue (1888), 3 fr. Comp. *Helbig*, Antiquities in Rome, vol. i, pp. 293-399.

Ground Floor *(Pianterreno).* — In the COURT (Cortile): in front, above the fountain, is the so-called **Marforio*, a colossal river-god, erected in the middle ages in the Via di Marforio opposite the Carcer Mamertinus, where it was employed as a vehicle for the sarcastic answers to the interrogatories of Pasquino (see p. 259). By the wall, to the right and left of the Marforio: Figures of Pan, two architectonic supporting-figures found in the Piazza dei Satiri, on the site of the orchestra of Pompey's Theatre (p. 262). — The rooms to the right of the court (formerly magazines) are now open and contain Egyptian sculptures: Granite columns with carvings; Sphinx in black basalt; Crocodile; Sphinx in red granite; Vase with sculptures in black basalt; Lions of basalt, formerly at the foot of the Aracoeli steps; Baboons (cynocephali).

CORRIDOR (Pl. 4) on the groundfloor. To the left of the entrance: 4. Colossal statue of Athena (period of Phidias); Sarcophagus with Bacchanalian representations, purposely mutilated. At the end of this corridor, to the right: 21. Lower part of a statue of a barbarian in pavonazzetto, originally on the attica of the Arch of Constantine (p. 307). — The three rooms on this side (Pl. 1-3) contain inscriptions, small reliefs, altars, and cinerary urns. ROOM 1. In the wall to the left is the so-called Capitoline Puteal (well-head), with scenes from the life of Achilles (only the band in relief is antique). On the other walls are Christian and Jewish inscriptions and sculptures, particularly sarcophagus-reliefs. Opposite the puteal, detached frescoes from an early-Christian church, discovered near the Colosseum. — ROOM 2. In the centre, Altar of the sun-god, with inscription in Latin and Syriac. — ROOM 3. In the centre, large pedestal from the Porticus of Octavia (p. 267), which, according to the inscription, once supported a statue of Cornelia, mother of the Gracchi.

We return to the Corridor (Pl. 4). To the right of the principal entrance: 35. Polyphemus the Cyclope with one of his victims; (right) 40. Colossal Mars, a copy of the image in the temple mentioned at p. 311 (legs, arms, and cloak modern). — To the right of the window is the entrance to three rooms (Pl. 5-7) containing inscriptions and several interesting sarcophagi.

ROOM 5. In the centre: Ara, which stood in the market-place of Albano till 1743, with archaic representation of the labours of Hercules. — ROOM 6. To the right: 5. *Sarcophagus* with battle between the Romans and Gauls (betraying the influence of figures from the votive monument of Attalus I. at Athens; p. liii); (left) 11. Cippus of T. Statilius Aper, an architect *('mensor aedificiorum')*, with a wild boar (aper) at his feet and a measuring-wand and other

instruments on the sides. — Room 7. Large *Sarcophagus* (formerly supposed to be that of Alexander Severus and his mother Mammæa), with scenes from the life of Achilles: Achilles discovered among the daughters of Lycomedes, (left) farewell of Deidamia, (right) arming of Achilles, at the back, Priam begging for the body of Hector (found at the close of the 16th cent. with the Portland Vase of the British Museum in the Monte del Grano, near the Porta Furba, p. 440). — We now return to the corridor, and ascend the staircase to the first floor.

First Floor. — Straight in front: I. Room of the Dying Gladiator. In the centre: **1. So-called *Dying Gladiator*, found at Rome in the 16th cent., probably along with the colossal group mentioned at p. 198 (comp. p. liii). The trifling restorations (right arm, toes, and part of the base) are said to have been made by Michael Angelo. The dying warrior, recognized as a Gaul by his twisted collar, short hair, and moustache, is sitting on his shield, while the blood pours from his wounded breast; he has evidently inflicted the fatal blow himself, having previously broken the curved horn which lies on his shield. The visitor will readily recall the lines by Byron, Childe Harold, Canto iv, 140. — Right wall: *5. *Head of Dionysos*, once erroneously taken for Ariadne's; 4. Amazon, in the style of that from the Villa Mattei (p. 398); the head is antique but belonged originally to some other statue; 3. Alexander the Great; 2. Pergamenian statue of a goddess. Opposite the entrance: 16. So-called M. Junius Brutus, the 'et tu Brute' of Cæsar (now said to be a portrait of Virgil); 14. Statue of a girl from the Villa of Hadrian (p. 471), restored as Flora. — Left wall: 12. Portrait statue of a youth, from Hadrian's Villa, erroneously described as Antinous; *10. *Resting Satyr of Praxiteles*, one of the best of the extant copies (p. l).

This is the figure that suggested the title of Nathaniel Hawthorne's romance, *The Marble Faun* (see p. lxxxii), in the opening pages of which occurs a fine description of the statue.

9. Girl protecting a dove. Entrance-wall: *8. Portrait statue, so-called *Zeno*.

II. Stanza del Fauno. On the entrance wall, the *Lex Regia* of Vespasian (black tablet of bronze), whence Cola di Rienzi (p. xxxix) once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. *Satyr* (Fauno) in rosso antico, raising a bunch of grapes, from Hadrian's Villa, on a remarkable altar, dedicated to Jupiter Sol Serapis. Window-wall: 26. Circular ara with a rostrum, and the inscription *Ara Tranquillitatis*, found along with the adjoining Ara Ventorum and Ara Neptuni at the harbour of Antium (p. 494), where they were employed by sailors for offering sacrifices on their embarkation or return. — Wall of egress: 3. Sarcophagus with relief of Diana and

Endymion; upon it, 6. Ideal head; 8. Boy with mask of Silenus. Back-wall: 63. Silenus. — Entrance-wall: 16. Boy struggling with a goose, copy of a statue by *Boethos;* 18. *Sarcophagus* with battle of Amazons; upon it, 21. Ariadne.

III. Large Saloon. In the centre: 2, 4. Two *Centaurs* in dark-grey marble, by *Aristeas* and *Papias*, found in Hadrian's Villa (p. 471) in 1736. Originally each centaur bore a Cupid on his back, but while the younger obeys the will of love with joy, the older regards his tormentor with mingled wrath and pain. 3. Colossal basaltic statue of the youthful Hercules; it stands on an altar of Jupiter, embellished with representations of his birth, education, etc. — Window-wall to the left of the entrance: 30. Archaic Apollo; 31. Apollo; 33. *Wounded Amazon*, originally leaning on a spear; the name of the sculptor, according to the inscription on the tree-trunk, was Sosikles (copy of a work by Kresilas, a contemporary of Phidias; comp. p. xlix); 36. Athena. — Wall of egress: 7. Colossal statue of Apollo; 8. Athena; 9. Colossal bust of Trajan with civic crown. — Right wall: 13. Hadrian as Mars. A doorway in the centre leads to Corridor VI (p. 277). 20. Archaic Apollo; *24. Ceres. — Entrance-wall: 27. Hunter with a hare; 28. *Harpocrates* (p. liii), god of silence, from Hadrian's Villa.

IV. Room of the Philosophers. On the walls, beautifully executed **Reliefs*, six from the frieze of a temple of Neptune, with sacrificial implements and parts of ships (Nos. 99, 100, 102, 104, 105, 107). — In the centre: *98. Sitting *Statue*, erroneously called Marcus Claudius Marcellus; the robes are Greek, not Roman (the head is modern). Also ninety-three **Busts of Celebrated Characters of Antiquity*, to some of which arbitrary names are affixed: 1. So-called Virgil (really an Eleusinian deity); 4, 5, 6. Socrates; 8. Carneades; 9. Aristides the sophist (?); 10. Hellenistic poet (perhaps Callimachus or Philetas), usually but groundlessly described as Seneca; 21. Diogenes the Cynic (?); 22. Sophocles; 25. Theon; 31. Demosthenes; 33, 34. Sophocles; 35. Alcibiades (?); 38. Chrysippus; 41-43. Euripides. Opposite, in the lower row: 44, 45, 46. Homer, 48. Cn. Domitius Corbulo, general under Claudius and Nero; *49. Erroneously named Scipio Africanus; 58. Plato; *59. Young Barbarian, sometimes identified as Arminius the Cheruscan though the facial type is scarcely Germanic; 63. Epicurus and Metrodorus, a double hermes; 64. Epicurus; *75. Portrait of a contemporary of Cicero (not Cicero himself); *82. Æschylus (?). The names of the busts by the window-wall are unknown.

V. Room of the Busts of the Emperors. Reliefs on the entrance-wall: *92. *Endymion* asleep, beside him the watchful dog; *89. *Perseus liberating Andromeda* (similar in style to the eight reliefs in the Pal. Spada, p. 264). In the centre: *84. Sitting female statue, long erroneously believed to be the *Elder*

Agrippina, wife of Germanicus (comp. the bust No. 10, below). — The collection of the **Emperors' Busts* is one of the most complete in existence; the names are for the most part verified by coins (comp. p. lv).

The numbering of the busts commences in the upper row, to the left of the entrance-door. 1. Julius Cæsar; 2. Augustus; 3. Marcellus, nephew of the latter(?); 4. Tiberius; 5. Germanicus; 7. Drusus the elder, brother of Tiberius; 8. Antonia, wife of the elder Drusus, mother of Germanicus and Claudius; 9. Germanicus; 10. Agrippina, his wife, daughter of M. Agrippa and mother of Caligula; *11. Caligula, in basalt; 12. Claudius; 13. Messalina, third wife of Claudius; 14. Agrippina the younger, daughter of Germanicus, mother of Nero and last wife of Claudius; 15. Nero; 16. Nero (freely restored); 17. Poppæa, Nero's second wife; 18. Galba (modern); 19. Otho; 20. Vitellius; 21. Vespasian; 22. Titus; 23. Julia, his daughter; 24. Domitian; *25. Domitia, wife of Domitian; 26. Nerva (modern); 27. Trajan; 28. Plotina, his wife; 29. Martiana, his sister; 30. Matidia, her daughter; 31, 32. Hadrian; 33. Sabina, his wife; 34. Ælius Cæsar, his adopted son; 35. Antoninus Pius; 36. Faustina the elder, his wife; 37. Marcus Aurelius as a boy; 38. M. Aurelius more advanced in life; 39. Faustina the younger, daughter of Antoninus, wife of Aurelius; 41. Lucius Verus; 43. Commodus; 45. Pertinax; 48. Macrinus; 49. Unknown, executed, according to the inscription, by Zenas of Aphrodisias; 50, 51. Septimius Severus; 53. Caracalla; 57. Heliogabalus; 60. Alex. Severus; *62. Maximin; 63. Maximus, son of Maximin; 64. Gordian Africanus; 65. Gordian; 66. Pupienus; 69. Philippus Cæsar; 76. Gallienus; 82. Julian the Apostate(? the inscription on this bust is mediæval).

VI. Corridor. At the end to the left: no number, Beautiful marble vase on an archaistic **Puteal* or circular well-head, with a procession of 12 gods: Jupiter, Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus, Vesta, Mercury, Neptune, and Vulcan. By the window to the left: 33. *Bust of Caligula* as a youth. Then, the back of the visitor being turned to the window: (l.) 30. Trajan; (l.) *29. *Pallas*, found at Velletri, a replica of the Minerva Giustiniani (No. 114; p. 405), without the ægis; (r.) 42. Female funeral statue. (The door opposite leads to the Venus room, see p. 278). Left, 20. *Psyche*, tormented by Cupid; (r.) *Sarcophagus* with representation of the birth and education of Bacchus. In the following compartments of the window-wall and rear-wall are inscriptions from a columbarium (now destroyed). Right: 48. Son of Niobe falling on his knee; (l.) 15. Colossal head of Venus; (r.) *49. Colossal female head (the eyes, of vitreous paste, were inserted), an original work by *Damophon* of Messene (2nd cent. B.C.); 51. Colossal head of Aphrodite; 52. Draped statue of Aphrodite, restored as a Muse; (l.) 10. Octagonal cinerary urn with Cupids; 8. Old woman intoxicated. Here is the entrance to the Room of the Doves (p. 278). Then, (l.) 5. *Cupid bending his Bow;* (r.) 60. Flute-playing satyr; 50. Copy of the Discobolus of Myron (p. 245), incorrectly restored as a falling warrior; 38. Hercules, wrongly restored by Algardi (Hercules originally knelt on the hind). The leg with the hydra (No. 39), exhibited beside this work, belonged to a different group though found at the same place.

VII. Room of the Doves, so called from the *Mosaic on the right wall: *Doves on a Fountain Basin*, found in Hadrian's Villa near Tivoli (p. 471), copy of a celebrated work by *Sosos* of Pergamum, mentioned by Pliny (Nat. Hist. 36, 184). Below it, a sarcophagus: 13. Prometheus forming man, whom Minerva inspires with life, in a style showing the transition to the Christian style of art. On the right wall, Mosaic with masks. Under the mosaic: 37. Sarcophagus with Selene and Endymion. On the end-wall are several fine Roman portrait-busts. Below them, in the middle, Cippus with a relief of Claudia Quinta, the Vestal Virgin, drawing a boat containing the image of the Magna Mater up the Tiber. By the adjoining window: 83. *Ilian Tablet (Tabula Iliaca)*, a small relief in palombino, a soft kind of marble, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the legends of the Trojan war, explained by Greek inscriptions, found near Bovillæ. 83a. Fragment of a representation of the shield of Achilles, inscribed on the back as the work of Theodorus. On the margin of the shield were 124 lines from Homer's description of the shield in Book XVIII of the Iliad, but only 75 are now left. 83b. Fragment of another representation of the same subject.

VIII. Room of Venus. Opening off the corridor is the Venus Room, which contains (on a revolving pedestal) the ***Capitoline Venus*, unquestionably the workmanship of a Greek chisel, and the most admirable of all the existing later developments of the idea of the Cnidian Aphrodite of *Praxiteles* (p. l), which is known to us from coins. The statue is to be regarded as the perfect type of feminine grace, not intended as a temple figure. It was found near San Vitale on the Quirinal (p. 200). — Left, *Leda;* right, **Cupid and Psyche*, found on the Aventine.

B. *Palace of the Conservatori.

Admission, see p. 172. Tickets of admission, issued only at the Capitoline Museum, and Plan, see p. 273.

The principal door leads from the Piazza del Campidoglio into the Court *(Cortile)*. By the right wall of the court are the hands, arm, and feet of a colossal figure in marble; cube containing the cinerary urn of *Agrippina*, wife of Germanicus, which in the middle ages was employed as a measure for corn. By the left wall are high-reliefs of Roman provinces, separated by barbaric trophies and weapons, which were found in the Piazza di Pietra (p. 230); also a colossal head of Constantine the Great (from his basilica, p. 301). — In the centre of the colonnade opposite the entrance, a statue restored as Roma; at the sides, statues of barbarians in grey marble.

In the Entrance Hall: opposite the staircase, 30. Modern *Columna rostrata*, with the antique fragment of an inscription in honour of C. Duilius, the victor at Mylæ, 260 B.C. (the original was probably replaced at the beginning of the imperial period by the extant marble copy). Below the window is a statue of Charles of Anjou, King of Sicily, who was senator of Rome in 1263-66, 1268-78, and 1281-84. Until 1870 this statue stood in the large Hall of the Capitol. — On the left of the staircase is a long inscription of the Prætor L. Nævius Surdinus, with a relief on the back representing M. Curtius leaping into the chasm (p. 293).

Built into the walls on the first landing of the staircase are four noteworthy reliefs, three of them from a monument of M. Aurelius, found near Santa Martina in the Forum: on the right, 44. Sacrifice in front of the Capitoline temple; on the long wall, 43. Entry of the emperor; 42. Pardon of conquered enemies. The fourth relief (41. Reception of an emperor, perhaps Hadrian, by Roma at a triumphal arch) was found in the Piazza Sciarra. — On the second landing: Relief from the triumphal arch mentioned on p. 228, representing an emperor making an oration. Another relief from the same arch may be seen on the next landing (p. 283). On the left are the staircase leading to the picture gallery (p. 285), and the entrance to the —

***New Capitoline Collection,** which contains chiefly bronzes and the antiques found during the construction of the new streets of the E. quarter of the city, which became municipal property (p. 191). Comp. *Helbig*, Antiquities in Rome, vol. I, pp. 400-464.

We first traverse two rooms with modern lists of Roman magistrates *(Fasti Moderni)*. In the first, on the left, 100. Excellent Roman portrait-head of the Republican period; then Greek portrait heads (near the middle, Bust of *Anacreon*, found outside the Porta Portese in the Gardens of Cæsar); on the right, Roman portrait-heads. — In the second room to the right is an altar to the Lares, of the Augustan period. — A third room contains the portrait-head of a lady of the time of Theodoric, recognizable by the pearl-embroidered head-dress (so-called Amalasuntha, p. 105). Between the windows are torsos of Athena, that to the left being from a copy of the Athena Parthenos of Phidias, with a fragment of the shield showing a battle-scene. — We now pass through a Corridor *(Corridoio)*. On the left, statuette of Athena. On the right are highly animated statuettes of satyrs, from a group representing the combat of the gods (here represented as satyrs) and the giants. This group was a copy of one of the bronze works erected on the Acropolis of Athens by King Attalus I. of Pergamum. — Opposite is a room containing busts of modern Italian celebrities. — We then enter (to the right) the —

Sala degli Orti Lamiani, containing the marble antiquities found on the Esquiline. On the right, **Head of a Centaur* (Pergamenian school); copy (restored throughout, head modern) of Praxiteles' Satyr pouring wine; bust of the youthful *Hercules* crowned with a garland, after Scopas; figure of a Genius, with a cornucopia and ægis; two statues of girls; by the end-wall, two Tritons, found together with the following: **Half-figure of the Emperor Commodus*, with the attributes of Hercules; the marble still displays its original polish; the pedestal is masked by the kneeling forms of two Amazons (personifying provinces) bearing a shield enclosed by cornucopiæ, below which is a celestial globe. On the left wall, large marble vase richly ornamented with acanthus leaves; two well-preserved youthful portrait-heads (found together); Old fisherman; Old woman carrying a lamb; statuette of a boy at play, aiming a nut at a pyramid of four nuts on the ground; graceful figure of a young girl, seated. Beside the entrance, tombstone of *Q. Sulpicius Maximus*, a boy of $11^1/_2$ years, who, according to the Latin inscription, worked himself to death in A.D. 94 after having distinguished himself in a competition (agon) in extemporising in Greek verses, instituted by Domitian; the verses are inscribed on each side of the statuette of the youthful poet. In the middle, so-called **Esquiline Venus*, a girl in the act of fastening her hair; the Uræus-serpent indicates that she was dedicated to the worship of Isis (eclectic work of the Augustan epoch; the upper part of the body is archaic, the lower realistic).

We now return to the above-mentioned —

Corridor. On the left, Statue of Apollo in the robe of a citharœdus (head missing); two statues of Roman officials of the post-Constantine period, each holding aloft a cloth in the right hand as the signal for starting in the chariot-race. Opposite, fragmentary statue of a boy with sword-belt. On the left, fine statue of a woman; child with a dog; female statue (Demeter?), in the severe style. Opposite, *Tombstone of a Shoemaker*. On the left, two runners; fragments of a fine relief with a landscape. At the end is a large sarcophagus from Vicovaro (p. 478) with hunting-scenes (the faces of the deceased and his wife are left unfinished).

The corridor and the Sala degli Orti Lamiani open on a —

Garden (*Giardino*), with two fountains, one with a figure of Silenus bearing a wine-skin on his shoulders, the other with a horse being torn by a lion (head and legs of the horse badly restored). The latter group was much admired by Michael Angelo. On the N.W. wall is the partial reconstruction of a *Plan of Rome* (Forma Urbis), executed under Septimius Severus about A.D. 205. The fragments, discovered for the most part in the 16th cent., have been pieced together by Hülsen and Lanciani and let into the wall as nearly as possible in the manner in which the ancient plan was

displayed on the wall of the so-called Templum Sacræ Urbis (p. 301). As is customary in antique plans, the top represents the S.; the scale is about 1 : 250. — One side of the garden abuts on the Pal. Caffarelli (p. 270). A portion of a gigantic column of Pentelic marble built into the base of the wall here is the sole visible trace of the Temple of Jupiter (p. 269).

Room with the Monumenti degli Orti Mecenaziani, or objects found in the Gardens of Mæcenas (p. 209). To the right, *Relief of a *Dancing Maenad* with a knife and the hindquarters of a fawn (after an original of the time of Phidias); poor copy of the Eros of Centocelle (p. 398), erroneously restored with a lyre; fighting hero; **Head of an Amazon*, the finest extant reproduction of the Capitoline type (p. 276). In the centre, handsome puteal in the shape of a drinking-horn, ascribed by the inscription to Pontios of Athens. To the right of the exit, **Statue of Marsyas*, in red marble, from Pergamum; this formed part of a group which included also a figure resembling the Grinder in the Tribuna of the Uffizi (Florence). To the left, graceful statuette of Hygieia, erroneously restored as Urania, with a globe and a stylus. — Adjoining is the —

Room of the Bronzes. To the right of the entrance: *Ephesian Diana*, on a trilateral altar; to the left, expressive *Bronze Head, erroneously said to be that of *L. Junius Brutus*, who expelled the kings and became the first consul (eyes inserted). Fragment of a *Bull* and (opposite) a **Horse*, sadly mutilated, but of excellent workmanship, found at Trastevere together with the Apoxyomenos (p. 404). To the left of the horse, **Thorn Extractor* (on a revolving stand), boy removing a thorn from his foot (p. xlviii). Farther to the left, **Roman Priest's Boy* (Camillus), a characteristic example of the academic tendency in Roman art. In the corner: colossal head in bronze (4th cent. A.D.). To the right of the Ephesian Diana, *Vase*, found near Anzio, presented by King Mithridates to the gymnasium of a Greek town (foot and handles modern). In the centre, portions of a *Litter* and a *Couch:* only the bronze parts inlaid with silver and copper are antique. The couch is wrongly put together; it should be longer and the arms should rest upon the round disks. — Adjoining is the so-called —

Museo Italico, a collection of vases, terracottas (including two sarcophagi with figures on the lids), bronzes, and various anticaglias from Etruria and Latium. — The next door to the right in the corridor admits to the —

Protomoteca, a collection of busts of celebrated Italians (especially in the domains of science and art), the nucleus of which was formed by the busts removed from the Pantheon in 1820 by order of Pius VII. The bust of Pius VII. is by *Canova*. Several eminent foreigners also have been admitted: *e.g.* Winckelmann, Angelica

Kauffmann, Raphael Mengs, and Poussin. At the end of the corridor is a monument to Canova by *L. Fabris.* — Regaining the corridor, we enter the —

Room of the Tombe dell' Esquilino, which contains the objects discovered in the primæval cemeteries on the Esquiline and Quirinal hills, dating back to the first centuries of the existence of Rome (7-5th cent. B.C.).

The deceased were usually buried in coffin-shaped structures, rudely composed of tufa without mortar. The articles interred with the dead were few and poor; they include native pottery, sometimes manufactured without a wheel, fibulae and weapons of bronze, terracotta spinning-whorls, etc. Vases of Greek origin are rare; ornaments of amber, glass, or the precious metals very seldom occur; and, with the exception of a few scratched signs, there are no indications of the use of writing. — The wall-cases contain objects from the Necropolis of Santa Maria della Vittoria (on the Quirinal) and from Albano (Case IX; hut-shaped urns). By the window are two cylindrical sarcophagi with female skeletons, found in 1884 in the Villa Spithœver, within the Servian wall. Also, the upper part of a terracotta well-shaft, with an early Latin inscription (3rd cent. B.C. ?). — The large slabs in the floor of this room belong to the *Girdle Wall* of the precincts of the Capitoline temple, and are thus still in their ancient position (comp. the Plan, p. 286). The two granite columns and the massive granite architrave were erected here in the middle ages, but were doubtless taken from some building in the neighbourhood.

The following room, the most imperfectly lighted of all, contains the Sculture Arcaiche, comprizing the most valuable sculptures in the collection. To the left of the entrance, torso of an archaic female statue; fragment of a *Tomb Relief*, in the severe style, with a standing woman; above, votive-relief of a victorious athlete. Torso of a *Victorious Charioteer:* the right foot was planted in the chariot, while the outstretched hands grasped the reins (good copy of a statue of the middle of the 5th cent. B.C.). *Greek Funeral Stele* in the archaic style (girl with a dove); above, archaic frieze in terracotta; torso of an archaic statue of a girl. In front of the window, Foot of the colossal statue of a goddess, with a high sandal adorned in relief; below, fragment of a *Greek Funeral Stele* of the end of the 5th cent. B.C. (the deceased with her servant). On a bracket to the right, archaic head of a girl (eyes inserted); *Kneeling Amazon*, an archaic statue of the end of the 6th. cent. B.C. By the next wall, Statue of Nike in the severe style (head missing). Under glass, *Tensa Capitolina*, or processional chariot, adorned with bronze reliefs of scenes from the life of Achilles (wooden portions modern). To the right of the entrance, Statuette of Leto, fleeing with her children Apollo and Artemis from the Python (in the style of the 5th cent. B.C.)

We now return to the staircase-landing and enter (left) the —

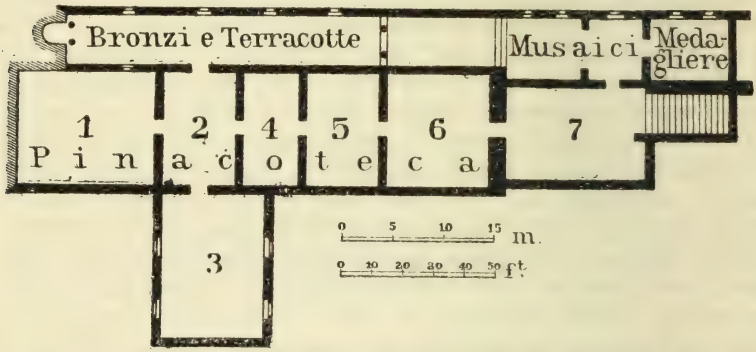
Sale dei Conservatori (*i.e.* of the town-councillors), with frescoes and other works of art, chiefly of the end of the 16th cent-

ury. — We pass through a Corridor (Pl. IX) containing a collection of porcelain presented by Conte Cini, and the old Chapel (Pl. VIII) containing an excellent fresco (Madonna) in the style of *Fiorenzo di Lorenzo*. We then reach the VII. Room, the walls of which are frescoed by *Jacopo Ripanda* (?) of Bologna with scenes from the Punic Wars (retouched throughout). — VI. Room, formerly the assembly-hall of the Senate. The frieze, representing scenes from the life of Scipio Africanus, is attributed to *Ann. Caracci*. On the walls is tapestry woven at San Michele (p. 423). — Va. Room, a small room, with relics of Garibaldi: weapons, garlands, banners, letters, etc. — V. Room. Several antiques: bronze jug in the form of a female head; two ducks; head of Medusa, by *Bernini*. Bust of Michael Angelo, not by himself. — IV. Room: Fragments of the **Fasti Consulares*, or lists of Roman consuls and (on the side pillars) of all triumphs from Romulus to the time of Augustus, found in 1546 (and smaller fragments in 1818, and 1900), between the temples of Castor and Faustina. They were originally exhibited in the Regia (p. 299). The busts of *B. Borghesi* (by A. Tadolini) and *W. Henzen* (by J. Kopf), two scholars who explained the Fasti, were placed here in 1888; and one of *G. B. de Rossi* (p. 451), the archæologist (by G. Galvani), in 1893. — III. Room. Scenes from the Cimbrian war on the frieze; bust of King Lewis I. of Bavaria; 4. Upper part of an antique statue of Apollo. — II. Room: Frescoes from the history of Rome under the Kings by *Laureti;* statues of the generals Marcantonio Colonna, Alexander Farnese, Rospigliosi, Aldobrandini, and Barberini. In the centre, the so-called **Capitoline Wolf*, a work of the 5th cent. B.C.; the twins, Romulus and Remus, were added in the Renaissance period. The she-wolf was originally represented alone, as is shown by ancient Romans coins. This is probably the wolf that stood in the Capitoline temple and was injured in 65 B.C. by lightning, of which traces are evident on the hind legs. At some epoch before the 10th cent. this work, with other bronzes, was erected near the Lateran, and was perhaps subjected at the same time to the pernicious restoration by soldering and filing which has seriously injured it. — Two finely carved doors lead hence to the Large Saloon (Pl. I) with frescoes by the *Cavaliere d'Arpino*, representing the Combat of the Horatii and the Curiatii, and other scenes from the period of the Kings. It also contains a bronze statue of Innocent X. by *Algardi*, and a marble statue of Urban VIII. by *Bernini*.

We return once more to the landing and ascend the stairs.

Second Floor. On the upper landing of the staircase (Pl. 7), to the left, a statue of Persephone, restored as Roma, with a fine head of Athena (belonging to another work). Inserted in the wall, a bas-relief representing the apotheosis of an empress. The heads of the

chief figures are restorations with the exception of the chin of the emperor, which indicates him as Hadrian (not Marcus Aurelius or Antoninus Pius). The empress, therefore, is either the adoptive mother or the wife of Hadrian (*i.e.* either Plotina or Sabina). This relief belonged to the same arch as that on the second landing (see p. 279). Here also are two marble mosaics (in 'opus sectile', resembling the modern Florentine work) from the walls of the Basilica of Junius Bassus on the Esquiline (4th cent. A.D.), representing cattle torn by wild beasts.



The room on the right (Musaici) contains fragments of *Mosaics*, several of which are excellent. In the desk-cases by the window are fragments of glass and precious stones. — To the right is the *Medagliere*, or *Collection of Coins* (closed on Tues., Frid., and Sun.), with explanatory labels. To the left of the door are *Gold Ornaments*, including two *Fibulæ in cloisonné enamel, in the form of eagles, found in the grave of a Gothic noble outside the Porta del Popolo (6th cent. A.D.).

In the adjoining Corridor (Bronzi e Terracotte) are terracottas, glass, etc., on the left, and bronzes and objects found in tombs, on the right. The terracotta reliefs of landscapes and mythological scenes (many showing traces of colour) were used as architectonic decorations. The small terracotta figures in a case beyond the door of the second room (p. 285) should be noticed. In the middle is an archaic antefixe in the shape of a woman's head, from the temple of Juno Moneta (p. 269). The next case contains marble statuettes; below, in the centre, is a polychrome bust (breast of alabaster, head of vitreous paste of various colours, eyes of silver). In the following case are large terracotta figures, from a pediment-group. The last case on this side contains glass and (on the left) an ivory writing-tablet and stylus; beside these are a beautifully iridescent vase and the fragment of another. On the other side of the corridor are bronze vases and weights and scales. Statuette of a hermaphrodite holding a vase (from a fountain). Statuette of a household

god *(lar)*, with a vase and drinking-horn. Caskets, lamps, vases. Statuette of the triple-bodied Hecate. Articles found in the necropolis on the Esquiline (Via dello Statuto). At the end of the corridor is a statue of *Hercules* in gilded bronze, found in the Forum Boarium (p. 322), in the pontificate of Sixtus IV. — We now enter the —

Picture Gallery, founded by Benedict XIV. and containing several excellent works.

I. Room. On the entrance-wall, to the right and left, *Tintoretto*, Baptism and Scourging of Christ; to the left, *Dosso Dossi*, Holy Family; *Daniele da Volterra*, St. John; *Albani*, Nativity of the Virgin; Copy of *Paolo Veronese*, Virgin and saints. Opposite the entrance: **Rubens*, Romulus and Remus (ca. 1610); Copy of *N. Poussin*, Triumph of Flora (original in the Louvre). On this and the following narrow wall, above: *Annibale Caracci*, Frescoes from the story of Cupid and Psyche. On the entrance-wall, to the right, *Tintoretto*, Crown of Thorns; above, *Lo Spagna*, Apollo and the Muses, frescoes from the hunting-lodge of La Magliana (p. 489).

II. Room. *Salvator Rosa*, Soldier, Witch. Views of Rome in the first half of the 18th cent., by *L.* and *G. Vanvitelli*.

III. Room (to the right of the preceding). On the right, *Caravaggio*, Fortune-teller; under glass, *Parmigianino*, St. John the Baptist; *Palma Vecchio* (not Titian), Christ and the adulteress. Narrow wall: **Guercino*, St. Petronilla raised from the tomb and shown to her bridegroom, a large canvas painted for St. Peter's where it is replaced by a copy in mosaic. — On the left, *Guido Reni*, Blessed soul (unfinished). — Returning to R. II, we now enter (to the right) the —

IV. Room. On the right, **Titian*, Baptism of Christ (ca. 1512-13); * *Velazquez*, Portrait of himself (1630); *A. van Dyck*, Portraits of the painters Lucas and Cornelius de Wael; *Marcello Venusti* (?), Portrait of Michael Angelo; * *Van Dyck*, Portraits of the poet Thomas Killigrew and of Henry Carew; *Pietro da Cortona*, Alexander and Darius; *Moroni*, Portraits.

V. Room. *Domenichino*, the Cumæan Sibyl; *School of Paolo Veronese*, Virgin and St. Anne; *School of Guercino*, the Persian Sibyl; *P. Veronese*, Rape of Europa (studio-replica of the original in the Doges' Palace at Venice); *Tintoretto*, Magdalen.

VI. Room. Madonnas and other works by *Garofalo*. *Gentile Bellini* (?), So-called portrait of Petrarch; *Style of Bissolo* (not Giov. Bellini), Portrait; *Cola dell' Amatrice*, Death and Assumption of the Virgin; *School of Botticelli*, Virgin and saints; *School of Fr. Francia*, Virgin and saints (1513); *Ercole Grandi* (? not

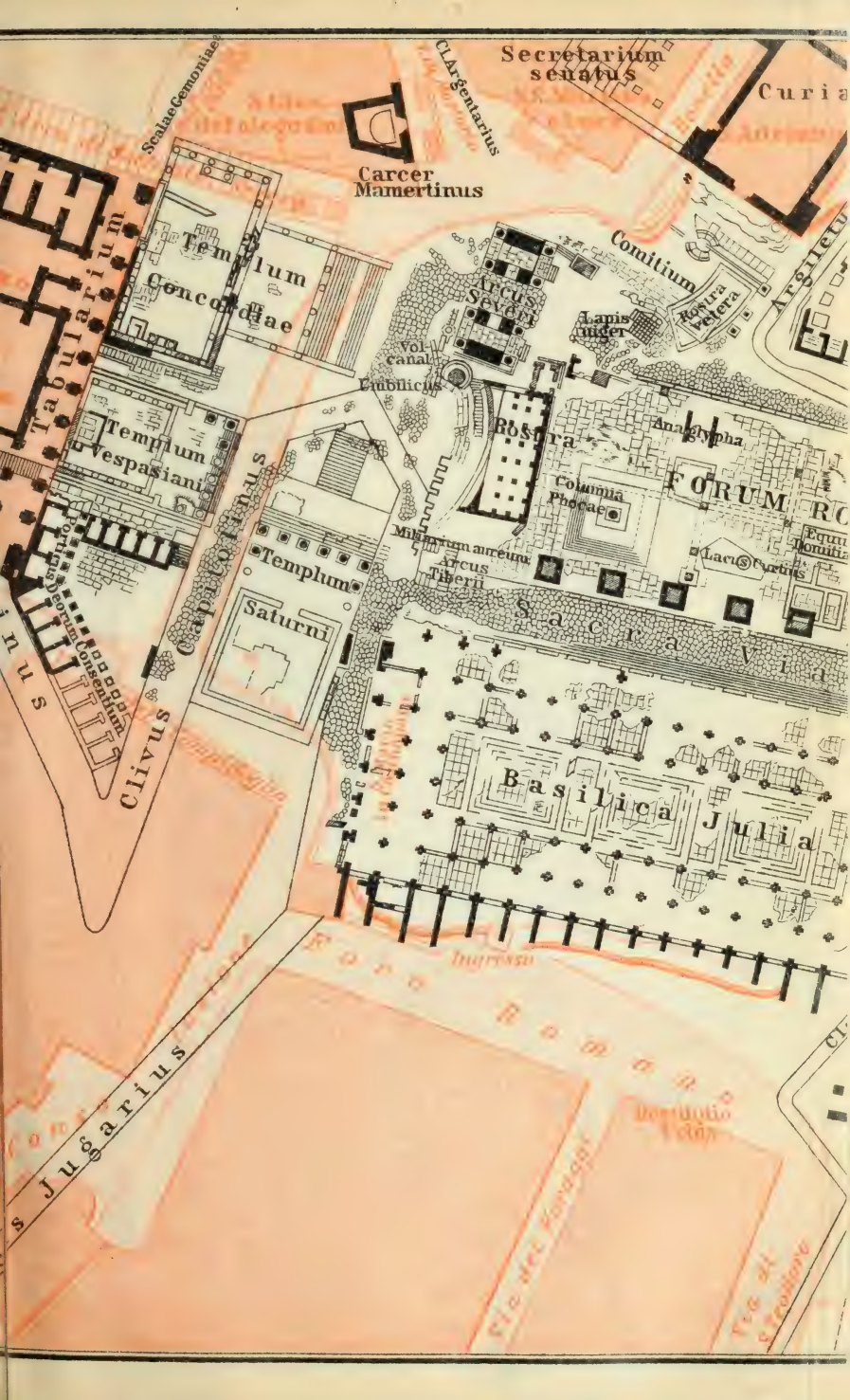
Giov. Bellini), Portrait of a woman; *Buonconsiglio*, Portrait of himself; *Lorenzo di Credi*, Madonna and saints.

On the S. height of the Capitol, called the *Monte Caprino* (to which a flight of steps ascends on the E. side of the Palace of the Conservatori, comp. p. 273), stand the so-called *Casa Tarpea*, with the Protestant hospital, and the *German Archaeological Institute*, erected in 1874-76 by Laspeyres, at the cost of the German government. In the garden (custodian, Via di Monte Tarpeo 25) is shown the *Rupe Tarpeia*, or Tarpeian Rock, whence criminals condemned to death were hurled down. Ancient substructures of solid stone, which were discovered in the garden of the Palazzo Caffarelli (p. 270) in 1866, belonged to the temple of the Capitoline Jupiter (p. 269).

The imposing ruins on which the Senatorial Palace has been erected (entrance by the first iron gate to the left in the Via del Campidoglio, as we come from the Piazza del Campidoglio; then enter the door to the right with the superscription 'Tabulario e Torre Capitolina'; admission as to the Capitoline Museum, where tickets of admission must be obtained; closed on Sun.) belonged to the ***Tabularium**, erected in 78 B.C. by the consul Q. Lutatius Catulus for the reception of the public archives. Grouped round the square court were large vaults; an open colonnaded court, with half-columns in the Doric style on its lower story and in the Corinthian style on the upper story, faced towards the Forum. The vaults were used in the middle ages as a public salt-magazine, and the blocks of peperino have been much corroded by the action of the salt. The rooms contain architectural and sculptural fragments from the neighbouring temples, such as (at the end, to the left) the splendid main cornice of the Temple of Concordia (p. 290), a restored cast of the cornice of the Temple of Vespasian, etc. — From the middle of the colonnade we may ascend a flight of steps to the left marked 'Torre Capitolina'. We first reach a room with the inscription from a monument raised by the Emperor Frederick II. after his victory over the Milanese at Cortenuova in 1237, in Rome (whither he sent the captured '*carroccio*' or banner-chariot); and then traverse a short corridor with mediæval and modern inscriptions (standard measures, etc.) to the top (259 steps in all) of the Campanile of the Palazzo del Senatore (p. 273). The highest gallery (no adm. on Sun.) commands one of the most beautiful **Views of Rome, especially to the S.

Bühlmann and Wagner's panorama of ancient Rome (p. lxxxii) is taken from this point; visitors are recommended to bring a copy of it with them.

Geograph. Anstalt von Wagner & Debes, Leipzig.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Curia
Scalae Gemoniae
CL. Argentarius
Carcer Mamertinus
Comitium
Templum Concordiae
Arcus Severi
Lapis niger
Rostra Vetera
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Templum Vespasiani
Vol-canal
Lapis Rostra
Anaglypha
Columna Phocae
FORUM RO
Templum
Saturni
Arcus Tiberii
Sacra Via
Clivus Capitolinus
Basilica Julia
Ingresso
Clivus Jugarius

1 : 1600
Metri
Templum Pacis
Templum et Forum Pacis
Vestigia Domus Aureae
Basilica Constantini
Templum Divi Antonini et Divae Faustinae
Templum Gentis Flaviae
Templum Vespasiani
Templum Saturni
Curia Hostilia
Comitium
Rostra
FORUM ROMANUM
Basilica Julia
Templum Castorum
Aedes Vestae
Atrium Vestae
Templum Jovis
Area Capitolina
Clivus Capitolinus
Templum Fidei
Saxum Tarpeium
Carcer Mamertinus
Secretarium senatus
Curia Adriani
For. Nervae
Templum Divi Augusti
S. Maria Antiqua
Templum Romuli
Templum Jovis Statoris
Arcus Titi
Sacra Via
Clivus Palatinus
Lucus Asyli
Palazzo dei Conservatori
Museo Capitolino
Piazza del Campidoglio
Marcus Aurelius
Basilica Aemilia
Basilica Julia
Templum Divi Augusti
Templum Castorum
Templum Saturni
Templum Vespasiani
Templum Gentis Flaviae
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Clivus Palatinus
Aequimelium
Jugarius
Cardo
Decumanus
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Via Nova
Via Nova Palatina
Via Nova Sacra
Via Nova Summa
Via Nova Imperii
Via Nova Aedium Augustanarum
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Via Nova Aedium Vestae Aedium Augustanarum

b. The Forum Romanum and the Colosseum.

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley about 38 ft. above the level of the sea, and 22 ft. above the level of the Tiber. The inhabitants of the city must have begun at the period of the Kings (6th cent. B.C.) to drain and utilise this valley, at the same time regulating, embanking, and covering the channel of the streamlet which flowed out of it to the Tiber. In this manner was gradually formed the *Cloaca Maxima* (pp. 296, 322). — Tradition makes this valley the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes made peace on the Comitium, the highest lying portion at the foot of the Capitol, they chose the valley to be the Forum, or central point, of the new community. The Forum and the Comitium adjoined each other, somewhat as the Piazza and Piazzetta at Venice adjoin each other to-day, but they served different purposes. In the Comitium, the smaller but more dignified square, which extended from near the Arch of Severus to the present Via Cremona, the popular assemblies and courts of justice were held. On it lay the *Curia Hostilia*, or council-hall, which is said to have been erected by King Tullus Hostilius, and the *Carcer Mamertinus* (p. 309). The Forum, on the other hand, was originally used for trading-purposes, as a market-place, etc.; and along its sides were ranged the *Tabernae Veteres* and *Novae*, or shops, which were at first occupied by butchers and other craftsmen. In the course of time a number of temples, public buildings, and monuments were erected in and around both squares. The *Temple of Vesta* and *Shrine of Juturna* are among the earliest sanctuaries of which remains are still extant. The *Temples of Saturn* (497 B.C.) and of *Castor and Pollux* (484) date from the Republican period. The *Temple of Concordia* (366) commemorates the termination of the protracted struggle between the Patricians and the Plebeians. With the extension of Rome's supremacy, especially after the Samnite War, the development of public life required more and more space. The popular assemblies were transferred from the Comitium to the Forum, and the small dealers were banished from the latter to the 'Macellum', or flesh-market, and the 'Forum Piscatorium', or fish market, which were now erected on the N. side, while the shops thus vacated were occupied by money-changers and goldsmiths *(Tabernae argentariae)*. The Forum was used also for the celebration of the funerals of the nobility, for the gladiatorial combats introduced about the year 264, and on other public occasions. The first expedient for gaining space, resorted to after the second Punic War, was the erection of basilicas, or quadrangular courts surrounded by colonnades, adjoining the Forum, with a view to

draw off a portion of the traffic. In 184 Cato the Elder erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Æmilia*, and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by Cæsar, who extended the Forum by the addition of the *Forum Julium* (p. 311), and appears to have projected a cutting through the hill which connected the Capitol with the Quirinal in order to facilitate communication with the new quarter, then rapidly springing up in the Campus Martius. He also built the *Curia Julia* (p. 295), which occupied the main portion of the old Comitium, and he erected the spacious *Basilica Julia* (p. 291) on the S. side of the Forum. Augustus proceeded to carry out the plans of his uncle, and to that emperor is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, whose building operations extended without intermission over the first four centuries of the Christian era. External magnificence of public life, it would appear, was intended to compensate for the loss of liberty and power. Five new fora, constructed between the time of Cæsar and that of Trajan, adjoined each other on the N. side of the old Forum, thus connecting the central point of the original city with the palatial buildings of the Campus Martius. By these new fora the Forum of the Republic would have been wellnigh eclipsed, but for the glorious traditions connected with it, to commemorate which it was profusely adorned with gilded bronzes and rare marbles, with columns, triumphal arches, statues, and other works of art.

The Forum was seriously injured by a fire in the reign of Carinus (283-84); but Diocletian and his successors restored many monuments. The ancient buildings were restored for the last time in the reign of Theodoric the Goth, in the first half of the 6th century. The last monument erected in the Forum was the *Column of Phocas*, which bears the date 608, but the rudeness of the architecture distinctly betrays the decline of the period. As early indeed as the latter half of the 6th cent. had begun the war of extermination waged by the middle ages against paganism. Ancient public buildings were transformed into churches, such as those of Santa Martina, Sant' Adriano, Santi Cosma e Damiano, Sancta Maria Antiqua, Santi Sergio e Bacco, Sancta Maria Nova, and others that subsequently were rebuilt or have again disappeared. Interspersed with these churches were the towers and castles of the Roman nobility, called into existence by the destructive mediæval feuds. Throughout a thousand years the edifices of ancient Romewere employed as quarries, from which churches and secular buildings alike derived their columns, their blocks of solid stone, and, owing to a still more destructive proceeding, their supplies of lime from the burning of marble. It need hardly be observed that

FORO ROMANO

LATO OCCIDENTALE

Scala 1:1000

10 5 0 10 20 30 40 50 60
Metri

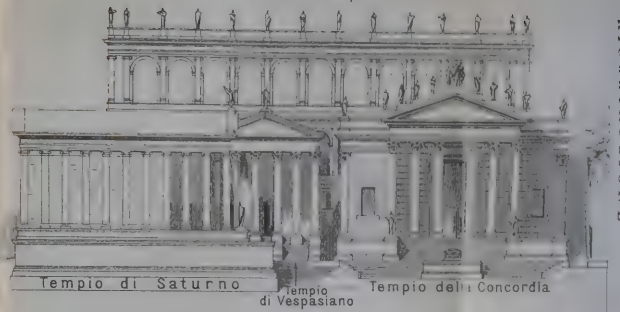
RICOSTRUZIONE

STATO ATTUALE

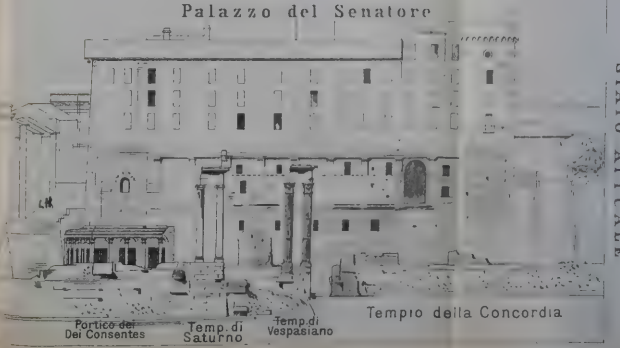
Geograph. Anst v. Wagner & Debes, Leipzig

LATO SETTENTRIONALE

RICOSTRUZIONE



STATO ATTUALE



the bronzes of antiquity were still more eagerly appropriated in an age when metal of every kind was scarce.

The systematic destruction of the Forum was followed by its systematic burial in rubbish-heaps, so that the ancient pavement is at places 40 ft. below the present level of the ground. As early as the 12th cent. the middle of the Forum seems to have been impassable, to judge from the ancient rules for processions; and the accumulation of rubbish was probably accelerated by the demolition of the towers of the Frangipani and other noble families (1221, 1257). In the 15th cent. the Forum was largely occupied by gardens and cane-brakes; its desolate area was covered with the teams of buffaloes and oxen of the peasantry, and mechanics established their workshops around it, while a few isolated columns alone protruded from the rubbish. The very name of Forum was forgotten; and down to our own day the famous site was popularly known as the *Campo Vaccino*. As early as 1519 Raphael had formed a plan for restoring the ancient city, and especially the Forum; and subsequently, particularly in 1546-49, several excavations were begun in the neighbourhood of the Arch of Severus and the temples of Castor and Faustina. The object in view, however, being merely the discovery of works of art and inscriptions or of hewn stones for building purposes, the excavations were soon filled up again. It was not until the 19th cent. that this site, the most important in ancient Rome, was systematically explored. The arch of Severus, the column of Phocas, and the Clivus Capitolinus (p. 292) with its temples, were disinterred under the superintendence of *Carlo Fea* in 1803-19, while in 1835 and 1848 part of the Basilica Julia was excavated by *Canina*. The Italian government resumed these works on a large scale, under the care of *Pietro Rosa* (1871-75) and of *Rod. Lanciani* (1882-84). The latest operations, carried on since 1898 under Commendatore *Giacomo Boni*, have nearly doubled the excavated area of the Forum, and have yielded results of the highest value. The most ancient days of Rome have been brought back to us by the archaic necropolis adjoining the Temple of Faustina (p. 300; exhumed in 1902-5) and by the inscribed stele found under the 'lapis niger' (p. 294) in 1899; while the most brilliant epochs of the imperial period are recalled by the Basilica Æmilia (p. 295), the Temple of Augustus, and the Shrine of Juturna (p. 297; 1899-1900). A unique monument of the Byzantine period in Rome is preserved in the church of Sancta Maria Antiqua (p. 298), discovered and restored in 1900-1902. Since 1905, however, the progress of the excavations has been slow.

The Entrance to the excavations (admission, see p. 172) is in the Via delle Grazie (Pl. II, 19). The part of the Forum next the Capitol, containing the Colonnade of the Twelve Gods and the temples of Vespasian and Concordia, is now enclosed by a railing and best viewed from above. — Comp. the subjoined Views of the S. and W. Sides

OF THE FORUM: at the top are reconstructions of the ancient appearance of the Forum, and below its present appearance. The longer axis of the Forum lies almost exactly from N.W. to S.E. For the sake of simplicity, however, we describe the side between Sant' Adriano and San Lorenzo as the N. side, and that between the Basilica Julia and the Temple of Castor as the S. side. — Regulations for photographing, sketching, etc., see p. xxiii.

Chr. Hülsen's 'The Roman Forum' (Engl. translation by *J. B. Carter*; 2nd ed., Rome, 1909; 5 fr.) is indispensable to those who desire to make a close examin ation of this historic site. — A plastic reconstruction of imperial Rome('Restitutio Urbis'), by Prof. *G. Marcelliani*, is exhibited at Via delle Grazie 16 B, opposite the entrance to the Forum (adm. 1 fr.).

Descending from the piazza of the Capitol through the Via del Campidoglio to the right, past the Senatorial Palace (comp. p. 273), we enjoy a good *SURVEY OF THE FORUM. To the left, below us, lie the temple of Saturn, to which the eight unfluted columns belong, the three columns of the temple of Vespasian, and the arch of Septimius Severus. Behind, partly hidden by the columns of the temple of Saturn, is the column of Phocas; farther on is the temple of Faustina, with well-preserved octostyle portico, and, opposite, the three columns of the temple of Castor. The *Sacra Via*, ascending from the temple of Faustina, passes (on the left) the circular temple of Romulus with the church of Santi Cosma e Damiano, then the huge arches of the basilica of Constantine, while on the right are the remains of numerous brick-built shops and houses. In the back-ground appear the church of Santa Francesca Romana, on the site of the temple of Venus and Roma, the Colosseum, the arch of Titus, and to the right the ruins and gardens on the Palatine. — Trees, shrubs, and flowers have recently been planted here and there among the grey ruins.

The building below the Tabularium (p. 286) is the **Colonnade of the Twelve Gods** *(Porticus deorum consentium)*, whose images were erected here in A.D. 367 by Vettius Agorius Prætextatus, the præfectus urbis, and one of the principal champions of expiring paganism. In 1858 the ruin was freely restored.

To the right of the Colonnade of the Twelve Gods and close to the Tabularium rise three columns, belonging to the ***Temple of Vespasian**, erected under Domitian and restored by Septimius Severus. The inscription ran thus: '*Divo Vespasiano Augusto senatus populusque Romanus; imperatores Caesares Severus et Antoninus Pii Felices Augusti restituer(unt).*' A part of the last word only is preserved. The columns and entablature display excellent workmanship (restored cast in the Tabularium, see p. 286). In front the temple had a portico of six columns. An egress from the Tabularium (p. 286) was evidently built up by the back-wall of the cella.

Farther on, to the right, and with its back adjoining the Tabularium, is the **Temple of Concordia** (p. 287), erected in 366 B.C. by M. Furius Camillus, to commemorate the reconciliation

between the Plebs and the Patricians, and rebuilt on a magnificent scale by Tiberius in 7 B.C. Its remarkable arrangement would appear to date from this later restoration. The *Cella* or inner space of this temple differs from the usual type in having its longer axis (130 ft.) at right angles to the longer axis of the temple; it is 82 ft. wide. The N. part of the cella is concealed by the ascent to Aracœli. A flight of steps ascended to the *Pronaos*, which lay 20 ft. above the level of the street and was 88 ft. long and 46 ft. wide. The interior of the temple was frequently used in early times for meetings of the Senate, and after the restoration by Tiberius it seems to have served chiefly for the exhibition of works of art.

In order to continue our examination of the Forum we now proceed to the entrance in the Via delle Grazie (p. 289) and visit first the Basilica Julia.

The **Basilica Julia** was founded by Cæsar with a view to enlarge the Forum, and was inaugurated in 46 B.C., after the battle of Thapsus, though still unfinished. Augustus extended it, but before he could witness its completion it was burnt down. The building was again twice injured by fire towards the end of the 3rd century. It was restored several times, finally in A.D. 416. After several partial excavations, it was almost entirely extricated in 1871-83.

The ground-plan of the basilica is a rectangle, about 110 yds. long and 53 yds. wide, occupied by a covered central hall (90 × 17 yds.) enclosed on all four sides by double aisles. The Central Hall, in which the four different sections of the tribunal of the Centumviri held their sittings, was paved with variegated African and Phrygian marble. The greater part of the pavement has been badly restored, a few fragments of the original only having been preserved. The Aisles were paved with white marble, on which are still seen a number of circles, and occasionally writing, scratched on the surface by visitors. These were used in playing a game resembling draughts; for the ancient Romans were as fond of pastimes as the modern. Of the Piers nothing but the bases remain; the blocks of which they consisted were used in building the Pal. Giraud in the Borgo (p. 360). The brick pillars have been reconstructed, in a manner indicated by some lingering remains and partly with the original materials. On the N.W. side the remains are somewhat more important, owing to the fact that a mediæval church *(Santa Maria in Cannapara)* was built in this part of the basilica. Here, on the side next the Vicus Jugarius, still stand marble pillars adorned with Doric pilasters. The exterior of the entire basilica was of marble; the visitor must not be misled by the travertine pier built up in modern times in the middle of the main façade.

The main façade of the Basilica Julia is skirted by the *Sacra Via*, on the right side of which, opposite the Basilica, are seven large brick pedestals, once coated with marble. The hasty construction of these and the brick-stamps refer them to the period of Diocletian. The first two pedestals now support colossal columns (in granite and pavonazzetto), which were found in fragments at their foot in 1873 and were re-erected in 1898-99. The bases of the columns were restored on the model of that of the Phocas column.

A little to the right of the Sacra Via, almost opposite the

last of the brick pedestals, are the foundations of the *Triumphal Arch of Tiberius*, discovered in 1901. The arch was erected by Tiberius in A.D. 16 to commemorate the victories of Drusus over the Germanic tribes and the recovery of the Roman insignia lost at the battle of the Teutoburgian Forest. A few marble blocks and fragments of cornices belonging to the arch lie near the last brick pedestals. The street begins to ascend beyond the arch, forming the *Clivus Capitolinus*, which led up in several curves from the Forum to the Temple of Jupiter (p. 269). An ancient retaining wall discovered here has been wrongly identified with the *Rostra Vetera* or *Rostra Caesaris* (comp. below). — On the Clivus, immediately to the left, is situated the Temple of Saturn.

The ***Temple of Saturn,** of which eight columns are still standing on a high basement, was consecrated by the consuls Sempronius and Minucius in 497 B.C., and restored by Munatius Plancus (about 44 B.C.). The inscription, *Senatus populusque Romanus incendio consumptum restituit*, refers to a later restoration, undertaken hastily and without taste. From the earliest times it was the depository of the *Ærarium Publicum*, or public treasury. Of the lofty flight of steps by which the portico was approached there are now but scanty traces.

On the road in front of the Temple of Saturn traces have been found of the *Miliarium Aureum*, a column giving the names and distances of the chief towns on the roads radiating from Rome, erected by the Emp. Augustus in 28 B.C. Near the Arch of Severus (p. 294) are the conical brick remains of the *Umbilicus Urbis Romae*, or ideal centre of the city. Behind it, under a wooden roof, are some very ancient structures of tufa, which are supposed to be the *Volcanal*, an altar and sanctuary of Vulcan.

To the right of the Arch of Tiberius, in the centre of the W. side of the Forum, are the massive stone remains of the **Rostra,** or orators' tribune, erected by Augustus. This tribune consisted of a raised platform, 78 ft. long and 40 ft. wide, adorned with statues and tablets, and giving the orator room to walk up and down during his speech. It has been aptly compared to the preaching stages in some of the Roman and Neapolitan churches.

The original tribune derived the name of Rostra from the iron prows of the war-ships of Antium with which it was adorned after the capture of that town in 338 B.C. Its position cannot now be definitely fixed, but was certainly nearer the Curia (p. 295). Cæsar transferred it to the end of the Forum. The front, covered with marble in antiquity, was restored with indifferent success in 1904. The only antique portions are the last courses of blocks at the N. angle, where the holes in which the iron prows were fastened are still visible.

Opposite the Rostra, on part of the site of the Forum proper (p. 296), rises the **Column of Phocas,** 54 ft. in height, the latest monument of antiquity in the Forum. According to the inscription it was dedicated in 608 to the tyrant *Phocas* of the Eastern Em-

pire, by the exarch Smaragdus, and was crowned with a gilded statue of Phocas. The rude substructure of blocks of tufa (two sides of which have been demolished) dates perhaps from the 7th cent., but the monument itself, with its brick pedestal, was probably erected in the 5th cent., while the column was taken from a still earlier building. The Column of Phocas, which long formed the distinctive mark of the Forum (Byron's 'nameless column with a buried base'), was at length disinterred in 1813 at the cost of the Duchess of Devonshire.

On the travertine pavement to the E. of the Column of Phocas are the remains of a long inscription, the letters of which were originally filled in with bronze. The name '*L. Naevius L. f(ilius) Surdinus pr(aetor)*' occurring here is found also on the back of the relief of M. Curtius (p. 279), discovered on this spot in 1553, which belonged to the *Tribunal Praetorium*, or elevated seat from which the prætors dispensed justice This relief refers to the so-called *Lacus Curtius*, a sacred precint close by, the remains of which were excavated in 1904. On a triangular substructure of grey tufa stands the lower part of a round puteal, or well-head, which even in the time of Augustus contained no water. This marks the site of the deep gulf or chasm, which, according to the legend, was closed up again by the heroic self-devotion of Marcus Curtius.

Between the Lacus Curtius and the Anaglypha Trajani (see below) lies a square space, which was originally unpaved and surrounded by a railing, but in the middle ages was paved with fragments of marble, etc. Here stood a vine-plant, an olive-tree, a fig-tree, and a statue of Marsyas (see below), symbolizing jurisdiction over life and death.

Among the monuments now standing on the pavement of the Forum, the first place in point of artistic execution and preservation is taken by the **Anaglypha Trajani,** two marble balustrades adorned with reliefs. These were found in 1872 incorporated in the foundations of a mediæval building. In antiquity they probably stood in the centre of the side-balustrades of the Rostra. The reliefs represent events that took place in the Forum itself, and their architectural backgrounds are of great assistance in determining its appearance in antiquity.

The First Relief (next the Capitol) alludes to Trajan's 'Alimenta', or institution for poor children: on the right is the emperor, in front of him is Italy, holding a child by the hand (destroyed), and another in her arms; on the left is the emperor with his lictors, proclaiming his edict from the rostra. In the background are a Triumphal Arch (which cannot, however, be more particularly identified), the Curia Julia (with five Corinthian columns instead of six), a street, the Basilica Æmilia, a sacred fig-tree, and the statue of Marsyas (see above). All these were in or near the N. part of the Forum. — The Second Relief represents the remission of arrears of taxes, the records of which are being burned in Trajan's presence. In the background are the buildings on the W. and S. sides of the Forum: the Temple of Concordia (with six Corinthian columns), an arch (perhaps of the Tabularium), the Temple of Saturn (with six Ionic columns), and the Basilica Julia, the Marsyas, and the fig-tree. On the inner (originally outer) side of each balustrade are a boar, a ram, and a bull, the victims sacrificed at the public celebrations of the Suovetaurilia. In the course of these purificatory ceremonies *(lustrationes)* the three victims were led around the building that was to be purified.

Near the Anaglypha a flight of wooden steps descends to a group of the oldest monuments, which lie about $3^1/_2$ ft. below the level of the Forum of the imperial period. Besides two pedestals which, from references in ancient authors, are conjectured to have borne two recumbent lions, we see the stump of a circular column of yellowish tufa, and behind it a quadrangular stele covered on all sides with fragments of inscriptions in the earliest form of Latin, which have not yet been deciphered. The stele dates perhaps from the 6th cent. B.C. Among the Romans of Cicero's time, to most of whom the inscription was already incomprehensible, these monuments were supposed to mark the *Tomb of Romulus* or that of his foster-father, the shepherd Faustulus. When the Forum was reconstructed under Cæsar and Augustus, they were covered with rubbish and partly destroyed. The pavement of black marble ('lapis niger'), which covers them, appears to have been laid in the later imperial period to commemorate them. — Beyond the 'Tomb of Romulus' rises the —

***Triumphal Arch of Septimius Severus,** 75 ft. in height, 82 ft. in breadth, and constructed entirely of marble. It was erected in honour of the emperor and his sons Caracalla and Geta in A.D. 203, to commemorate their victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a bronze chariot with six horses, on which stood Severus, crowned by Victory. The letters of the inscription were inlaid with metal, as was usual in such cases. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The gap thus made was filled by the addition of the words 'Father of his country, the best and bravest princes', to the titles of Caracalla and his father.

In the spandrels of the main arch are figures of Victory and of the seasons; in the spandrels of the side arches are the river-gods of the conquered countries. Over the side arches are crowded scenes from the wars of the emperor. On the pedestals of the columns, Captive barbarians. All these figures are in the degraded style of the sculpture of that period. — In the middle ages the arch was temporarily converted by the ruling powers into a kind of castle, and was deeply imbedded in rubbish, but it was unearthed by Pius VII. in 1803.

The Arch of Severus, like other triumphal arches, was originally accessible by means of steps only, and for triumphal processions and on similar occasions a carriage-way through the central span had to be made by means of planks or by heaping up earth. In the 4th cent. the surface of the Forum seems to have been considerably lowered and the steps leading to the arch were doubled, while the travertine blocks exposed by the removal of the soil were covered with marble. The extent to which the level of the Forum was lowered appears to be indicated by the brick pedestal in front of the right side-arch. Upon this has recently been placed the marble base (found here in 1547) of an *Equestrian Statue of the Emperor Constantius* (A.D. 353).

The triangular space in front of the church of Sant' Adriano (see below) is the last relic of the ancient *Comitium* (p. 287). Here are seen a large, shallow, circular fountain-basin and a large marble base, erected, according to the inscription, by Maxentius (ca. A.D. 308) to Mars, Romulus, and Remus. Below the pavement of the imperial period remains have been discovered of old buildings of tufa, which have not yet been identified. Possibly the arched foundation-walls here may have belonged to the original pre-Augustan rostra (comp. p. 292).

The lofty brick building with an unadorned façade on the margin of the excavations here was the **Curia,** or house of the Roman Senate, which was built by Cæsar *(Curia Julia)* and restored about A.D. 303 by Diocletian. About 625 Pope Honorius I. converted it into the church of the martyr Hadrian *(Sant' Adriano)*, but retained the brick façade of Diocletian's building. The tombs hollowed out in the brick wall date from the middle ages; they, like the different layers in the walling-up of the ancient entrance, show the gradual raising of the level of the ground between the 7th and 17th centuries. — Besides the large council-chamber, the senate house contained various smaller rooms, chapels, colonnaded courts, and the like. The church of Santa Martina e Luca, mentioned on p. 309, is built into the *Secretarium Senatus*, or hall for secret meetings.

To the right of the Curia lies the imposing but sadly dilapidated **Basilica Æmilia,** the front of which occupied the whole of the N. side of the Forum as far as the Temple of Faustina. It was originally built in 179 B.C. by the Censors M. Æmilius Lepidus and M. Fulvius Nobilior, and was frequently restored by members of the Gens Æmilia down to the times of Augustus and Tiberius. This building of the early imperial epoch showed on the side towards the Forum a two-storied colonnade, with arches and Doric architrave. The remains of a pillar still occupy their original position at the S.E. corner, and adjacent to them are fragments of the architrave with triglyphs and bucrania. Beyond the colonnade lay a series of quadrangular rooms (tabernæ), with walls built of large blocks of tufa, which were used as offices, committee-rooms, and the like. They were adjoined by the large main hall, 200 ft. long and 72 ft. wide, which has not yet been fully excavated. At the sides of this hall were galleries supported by unfluted columns of variegated marble (Affricano). The innumerable fragments of iron and bronze, heads of nails, and small coins, which are stuck fast in the magnificent flooring of large marble slabs, furnish a proof that the building was destroyed by fire, perhaps on the capture of Rome by Alaric the Visigoth in A.D. 410. Subsequently the colonnade towards the Forum was hastily and tastelessly restored, the white marble pillars being replaced by smaller columns of red granite on rude cubical bases. Three of these have been re-erected in modern times.

Finally, in the 7th or 8th cent., a fortress-like house of large grey blocks of tufa was added to the ancient structure. Its flooring consists of a mosaic of small tesseræ of marble, porphyry, and serpentine. This building also seems to have been gradually covered up with rubbish after the year 1000.

A round marble substruction in front of the Basilica Æmilia marks the site of the small sanctuary *(Sacellum)* of the Venus Cloacina, which stood near the point where the Cloaca Maxima (p. 322), renewed by Augustus and Agrippa, entered the Forum.

The open area of the *Forum* proper, which was paved with slabs of white limestone and measured about 400 ft. in length by 165 ft. in width, is, for the most part, covered with columns, bits of the architrave, and other architectural fragments of the Basilica Æmilia and other buildings. A large basement of concrete, in the centre of the area, is supposed to have supported the colossal equestrian statue of Domitian *(Equus Domitiani)*, erected in A.D. 92 after his campaigns in Germany. At its N.E. angle is seen the vault of a narrow subterranean passage, about 6 ft. high. An entire network of such passages *(Cuniculi)* was discovered below the pavement in 1901, but the use of these has not yet been explained. — The remains of a brick structure with a marble pavement and decorations in stucco, to be seen between the basement of Domitian's statue and the brick pedestals (p. 291) on the Sacra Via, have been identified (on insufficient grounds) as an *Imperial Tribunal*, erected by Trajan. Lacus Curtius and Tribunal Prætorium see p. 293.

On the E. side of the Forum, and facing the Capitol, is situated the **Temple of Julius Cæsar,** of which nothing remains but the concrete core of the substructures. Cæsar had erected here a new oratorical tribune, and it was from this place, at the funeral of the murdered dictator on 19th or 20th March, 44 B.C., that Mark Antony pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was improvised, and the illustrious deceased was accorded the unparalleled honour of being burned in view of the most sacred shrines of the city. His ashes were interred in the family tomb of the Gens Julia in the Campus Martius, while a column with the inscription 'parenti patriæ' was erected here to commemorate the event. Augustus afterwards erected a temple in honour of 'Divus Julius', his deified uncle and adoptive father, and dedicated it to him on 18th Aug. 29 B.C., two years after the battle of Actium. At the same time he adorned the tribune with the prows of the captured Egyptian vessels.

The temple was of the Ionic order, with six columns in front. In front of the temple there are the remains of a platform, still partly paved with slabs of stone, which is believed to have been the above mentioned tribune or *Rostra ad Divi Julii.* In the front wall of the

Rostra is a semicircular recess, which was hastily walled up at a late period with grey tufa. Within this recess, at the close of 1898, were discovered the foundations of a round altar or large pedestal, which in all probability was placed here to commemorate the great Dictator. — In front lies the foundation of some large monument, which has been assumed (without evidence) to have been that of the Consul A. Marcius Tremulus (306 B.C.).

Separated from the temple of Cæsar by the Sacra Via, which was spanned by a *Triumphal Arch of Augustus*, with three gateways, was the —

***Temple of Castor and Pollux,** generally called the *Temple of Castor (Ædes Castoris* or *Castorum)*, which was dedicated to the twin gods out of gratitude for the aid which enabled the Romans to defeat the Latins at the battle of Lake Regillus (p. 439) in 496 B.C. According to the Roman tradition the Dioscuri appeared in person at the Lacus Juturnæ, where they watered their horses, to announce the victory. Twelve years later, in 484 B.C., the temple was consecrated. The remains consist of the basement and a piece of the stylobate on the E. side, with three splendid columns of Parian marble. These columns (height 47½ ft., diameter 5 ft.) probably date from a restoration of the temple in the reign of Trajan or of Hadrian; the Corinthian capitals, like the entablature, are of admirable workmanship. The temple had eight columns in front and thirteen on each side.

To the left of the Temple of Castor lies the sacred *District of Juturna*, the nymph of the springs which here burst forth at the foot of the Palatine. We first notice the **Lacus Juturnæ,** a quadrangular water-basin with a pillar in the middle. On its lower margin stands a marble altar with figures in relief of Jupiter, Leda with the Swan, the Dioscuri, and a goddess holding a large torch (Helena-Selene); in antiquity this probably stood in or beside the Temple of Castor. Beside and beyond the basin are various rooms and chambers which probably served for religious uses, and were adorned with numerous statues of the gods connected with healing. Among others were Æsculapius with an acolyte holding a cock; the Dioscuri with their horses, archaic works, probably from S. Italy (5th cent. B.C.); a head of Serapis; a headless archaic statue of Apollo. In the 4th cent. A.D. these chambers were handed over to the municipal water-board (statio aquarum). — Farther on is a small chapel *(Ædicula)* for an image of Juturna, whose name is still preserved on the architrave. In front of this is a fine *Puteal* of white marble, restored, according to the inscription, by M. Barbatius Pollio, a curule edile (in the reign of Augustus).

The back of the Ædicula adjoins a rectangular room in good brick-work (entr. on the W. side), which in the Christian period was converted into an *Oratory of the Forty Martyrs;* on its walls are remains of frescoes of the 8-9th centuries.

In front of us opens the approach to the basilica of ***Sancta Maria Antiqua,** which was erected in the 6th cent. and incorporates the remains of an ancient monumental building, probably the library connected with the temple of Augustus (Bibliotheca Templi Divi Augusti). The large and square uncovered court became the narthex of the church; the central chamber of the library, an atrium with pillars and columns, was converted into the nave and aisles; while three other rooms beyond became the choir (presbytery) and side-chapels.

The Court contains a large and deep basin (impluvium), which belonged to an older building (perhaps the Palace of Caligula), destroyed in the course of a restoration of the library in the reign of Domitian. — The aisles, choir, and chapels of the basilica are richly adorned with *Frescoes, executed by Byzantine artists of the 7-8th cent., who were probably denizens of the convent belonging to the basilica, which was granted to Greek monks who had fled from the E. Roman Empire at the time of the iconoclastic riots. On the side-wall of the left aisle is a figure of Christ enthroned, with eleven Latin saints on his right and nine Greek saints on his left; above are scenes from the story of Joseph and other Old Testament subjects. The best-preserved paintings are in the chapel at the end of the left aisle. Below a representation of the Crucifixion appears the Madonna enthroned, accompanied by St. Peter, St. Paul, St. Quiricus, and his mother St. Julitta. On the left is Pope Zacharias (741-752), in whose pontificate the chapel was decorated by a high official named Theodotus, who is represented on the right, holding a model of the church. On the side-walls are the martyrdom of SS. Quiricus and Julitta and other subjects. — The frescoes in the choir are in poor preservation. Three layers are discernible, one above the other, to the right of the apse. The earliest (Virgin enthroned) dates perhaps from the commencement of the 7th cent.; the Fathers of the Church with long Greek banderolles (to the left of the apse, below) are of the time of Martin I. (649-54); thirdly, the similar figures of Church Fathers, above the Madonna, may be assigned to the time of John VII. (see below). The figure of Christ enthroned, surrounded by seraphim, saints, and Fathers of the Church, in the apse, dates from the time of Pope Paul I. (757-67). In the lunette above the apse is Christ on the Cross adored by angels and saints in white robes; below are long Greek inscriptions on a red ground (Messianic prophecies from the Old Testament). The screens of the presbytery bear figures of David and Goliath, the sick king Hezekiah, and the prophet Isaiah. The pulpit (ambo) which once stood here is now represented merely by an octagonal marble slab inscribed 'Johannes servus s(an)c(t)ae Mariae' (*i. e.* Pope John VII., 705-707). — Beneath the flooring of the basilica were found numerous Christian graves, and also several fine sarcophagi, one decorated with scenes from the story of Jonah.

From the ante-court, to which we now return, a door on the right (E.) side admits to a corridor which ascends in four windings to the Palace of Tiberius on the Palatine (p. 315). We, however, pass through a low archway to the left and enter a massive square brick structure. This is the cella of the *Temple of Augustus* (Templum Divi Augusti), which was built by Tiberius and sumptuously restored by Domitian after the Neronic conflagration. Its front faced the Vicus Tuscus, a busy street which led from the Temple of Castor to the Forum Boarium (p. 321) on the Tiber; the niches were filled with colossal statues of deified emperors.

We now return to the Lacus Juturnæ, turn to the right, and reach a circular concrete erection surrounded with blocks of tufa, which marks the site of the celebrated *Temple of Vesta* (Ædes Vestæ), in which the sacred fire was kept alight by the Vestal Virgins. Numerous fragments of its marble entablature, columns, and cassetted roof strew the ground. The temple was restored after a fire at the beginning of the 3rd century of our era. — Opposite the Temple of Vesta, to the N.E., are some fragmentary marble walls, belonging to the Regia.

The **Regia,** traditionally at first the dwelling of King Numa Pompilius, the founder of the national religion, afterwards became the official residence of the Pontifex Maximus. As such it contained the sacred chambers *(sacraria)* of Mars and the ancient goddess Ops, in which were preserved the sacred spears of the god, the sacrificial implements of the priests, and the archives of the Pontifices, including their books of ritual, the tables of the calendar, and the official lists *(fasti)* of the annual magistrates. When the Pontifex Cn. Domitius Calvinus rebuilt the Regia of marble after the fire of 36 B.C., he caused the lists to be inscribed on the marble blocks of the S. and W. walls; these are the so-called Fasti Consulares (p. 279). The beautiful fragments of entablatures and capitals which lie in a heap between the Temples of Castor and Vesta belonged to this marble structure of Calvinus. The rude pieces of a cornice lying on the S. side of the building, where the wall with the Fasti stood, date from a restoration under Septimius Severus. Of the tufa building of the republican Regia, which extended farther towards the E., there remain a round basement about 6 ft. in diameter (top course modern), groundlessly named the Sacrarium Martis, and a room with an ancient cistern called, also without ground, the Sacrarium of Ops.

Beyond the Temple of Vesta to the S.E. is a small *Ædicula*, or shrine for the image of a god, erected according to the inscription by the Senate and People of Rome. This was restored (not very successfully) in 1898; the clumsy brick pillar on the right should have been replaced by a column.

Adjoining the Ædicula are a few steps and a side-entrance leading to the ***Atrium Vestæ,** or Palace of the Vestal Virgins. The extant ruins are carefully constructed of brickwork, which has almost entirely been deprived of its marble facing. They date from the 1st and 2nd cent. of our era. The whole building falls into three divisions: a rectangular colonnaded court, corresponding to the Atrium in private houses; the official rooms (?) of the Vestals, grouped round a lofty square hall; and the kitchen and domestic offices to the right (W.) of the Atrium. The dwelling-rooms were situated on the upper floor.

The Court (220 ft. × 75 ft.) is the most extensive part of the building. It was surrounded by a two-storied arcade, with columns of veined green cipollino marble below and red breccia corallina above, and was adorned with statues of the Head Vestals (*Virgines Vestales Maximae*), of which eleven are still preserved in whole or in part (see p. 194). The intervention of the Vestal Virgins was often very effective in procuring appointments to official and even military posts, and the inscriptions on the bases of some of the statues show that they were erected by grateful relatives and other recipients of such favours. The names (Numisia Maximilla, Terentia Flavola, Flavia Publicia, Coelia Claudiana, Terentia Rufilla) belong to the 3rd and 4th cent. (201-364) of our era. In the centre of the court are three marble-lined cisterns for the reception of rain-water, as a precept of their cult forbade the priestesses to use either river-water or water conveyed through artificial channels.

The second division of the palace consists of the Official Rooms (?). In the middle is a lofty square room approached by steps. On each side of it are three doors giving access to three cells, each of which is supposed to have belonged to one of the six priestesses. — The beautiful mosaic marble flooring is still preserved in two rooms of the S. wing, below the Nova Via and the Palatine. A mill of later date has been erected within the last rooms in the S.E. corner. In the W. wing are the Domestic Offices, including a kitchen with its fire-place, a store room with numerous broken bits of pottery, a large leaden water-tank, etc.

The Upper Floor (the keeper of the Forum has the key) comprised several apartments, including bath-rooms, some of which have been preserved. A wooden staircase ascendsfrom one of the apartments on the S. side. The upper story commands a good survey of the whole building as well as a view towards the Basilica of Constantine.

Farther on in the Sacra Via, opposite the temple of Vesta and the Regia, on a base 16 ft. above the street and formerly reached by a flight of steps, is the —

***Temple of Faustina,** of which the portico, with its ten beautiful columns of Eubœan marble (cipollino), and part of the cella, decorated on the W. side with a marble frieze (griffins and candelabra), are still standing. It was dedicated by Antoninus in A.D. 141 to his wife, the elder Faustina, and to that emperor himself after his death. The first line of the inscription, *Divo Antonio et | divae Faustinae ex S.C.*, was then added. In the interior of the temple is the church of *San Lorenzo in Miranda* (Pl. II, 19).

The church, which is first mentioned in the 12th cent. and has a façade of 1602, is of no interest. Its name probably refers to that of its foundress, some rich Roman lady named Miranda (comp. San Lorenzo in Damaso and San Lorenzo in Lucina).

In 1902 a very ancient *Necropolis (Sepulcretum)* was discovered at the E. angle of the temple, lying at a great depth below the surface, and including both ordinary graves and recesses for cinerary urns. Some of the urns found here, including one in the shape of a hut, like those from Albano (p. 406), may possibly date back to the 8th cent. B.C., while the latest cannot be more recent than the 6th cent., for burial on this site must naturally have ceased when the Forum became the market-place. The objects found here are temporarily preserved in a room opposite the Temple of Romulus (p. 301), and are shown by special permission only.

A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (95 ft.; p. 302). The Sacra Via gradually ascends the Velia towards the S.E., and soon reaches the church of —

Santi Cosma e Damiano (Pl. II, 19; entrance in the Via in Miranda), built by Felix IV. (526-30), having been incorporated with an ancient circular temple *(Templum Divi Romuli)* erected by the Emp. Maxentius to his son Romulus (d. 309). On account of the dampness of the soil Urban VIII. raised the level of the pavement so much in 1633, that an upper church was formed, besides the old or lower church.

The Lower Church retains its old bronze doors with their antique lock. — Upper Church. On the arch of the choir and in the tribune are **Mosaics* of the 6th cent., the period of the founder, perhaps the most beautiful of their kind at Rome (see p. lxiii), but freely restored about 1660 (best light in the afternoon). Those on the arch, which has been shortened during a restoration, represent the Lamb with the Book with seven seals according to Revelation V.; adjoining these the seven candlesticks, four angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom the saints Cosmas and Damianus are conducted by Peter and Paul; on the left side St. Felix (modern) with the church, on the right St. Theodorus. Beneath, Christ as the Lamb, towards whom the twelve lambs (Apostles) turn. — The saints to whom the church is dedicated were two Arabian physicians, who were converted to Christianity and suffered martyrdom in the Diocletian persecutions.

At the back of the church were found the remains of an ancient plan of Rome (see p. 280). The ancient wall to which the plan was affixed belonged to a building which adjoined the Forum Pacis, and is supposed to have been erected by Vespasian and restored by Septimius Severus as a repository for the archives of the censor, municipal plans, registration lists, etc. It is usually named *Templum Sacrae Urbis*, but it may have been at one time the library mentioned as belonging to the Templum Pacis.

We next reach, on the left, the three colossal arches of the ***Basilica of Constantine** (Pl. II, 19, 22), erected by Maxentius, but afterwards altered by his conqueror Constantine, whose name it bears. The entrance originally faced the Colosseum, but afterwards the Sacra Via. It was a basilica of three halls, with vaulting of vast span, which has served as a model to modern architects, as in the case of St. Peter's, where the nave-vaulting is of the same width. The ground-plan is rectangular in form, over 100 yds. long and 87 yds. wide. The principal apse, opposite the entrance from the Colosseum, is only partly preserved. After the opening of the second entrance on the side next the Palatine, a second apse was added. The barrel vaulting of the S. aisle has been preserved; width 67 ft., depth 57 ft., height 80 ft. The span of the nave was about 82 ft., its height 114 ft., and its width 66 ft. In front of the central pillars stood eight huge Corinthian columns of white marble; the only one now existing stands in front of Santa Maria Maggiore (p. 206). The original apse at the W. end may possibly have contained the colossal statue of Constantine to which the head mentioned at p. 278 be-

longed. The gilded bronze tiles were removed to the roof of old St. Peter's by Pope Honorius I. about 626.

Between the Basilica of Constantine and the Palatine some remains of *Private Houses* have recently been discovered on the Sacra Via. This street was one of the most elegant in Rome and contained many shops of goldsmiths, bronze-workers, and the like. The walls date from various periods, both before and after the time of Hadrian; their details are still somewhat doubtful.

Adjoining the basilica of Constantine, and partly occupying the site of the temple of Venus and Roma (p. 303), is the church of —

Santa Francesca Romana (Pl. II, 22), originally named *Sancta Maria Nova*. The church, which was restored in 1216 by Honorius III. after a fire and at several other periods, contains the tomb of *Francesca de' Ponziani* (d. 1440), foundress of an order of Oblate nuns, who was canonized in 1608. The façade is by a contemporary of Maderna (1615).

Interior. In the vestibule, with a side-entrance between the 1st and 2nd chapels on the right: (r.) Monument of Card. Vulcani (d. 1394) and (l.) that of the papal commandant and general Antonio Rido (d. 1457). 2nd Chapel: Miracles of St. Benedict, altar-piece by *Subleyras*. In the Tribune mosaics of the 12th cent. (restored in 1891): in the centre Madonna, (l.) SS. John and James, (r.) SS. Peter and Andrew. Over the high-altar an ancient Madonna, traditionally attributed to St. Luke, which is said alone to have escaped destruction in the conflagration. To the right of the apse: monument of Gregory XI. (d. 1378), who transferred the papal residence from Avignon to Rome, with a relief by *Olivieri* (1585). Here on the right, built into the wall, are two stones on which SS. Peter and Paul are said to have knelt when they prayed for the punishment of Simon Magus. In the Confessio a group of Santa Francesca with an angel, by *Meli*. In the crypt (closed) is the tomb of the saint, with a marble relief by *Bernini*.

In the adjoining Convent, with its tasteful cloisters of the time of Alexander VI., is the Office of the Excavations. A *Museum* (Museo del Foro) is being fitted up here for the reception of the antiquities found in the Forum. The groundfloor is to be devoted to architectural fragments, sculptures, and objects found in tombs, while other objects will be exhibited on the upper floor.

On the summit of the *Velia* (p. 301), at the foot of the Palatine, rises the ***Triumphal Arch of Titus,** commemorating the defeat of the Jews (A.D. 70), and dedicated to him under his successor Domitian in 81, as the inscription on the side next the Colosseum records: *Senatus populusque Romanus divo Tito divi Vespasiani filio Vespasiano Augusto.* The single arch is embellished with fine reliefs (p. lv). On the outside, below the inscription, is a sacrificial procession on the frieze. Inside: Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with the captive Jews, table with the show-bread, and

candlestick with seven branches. In the centre of the vaulting, the consecrated emperor borne to heaven by an eagle.

In the middle ages the arch was used as a fortress by the Frangipani, and strengthened with battlements and new walls. When these were removed in 1822, the arch lost its support, and had to be reconstructed, as stated by the inscription on the other side. The central part, in marble, is therefore alone ancient; the restored parts are of travertine.

The Vicolo di San Bonaventura (Pl. II, 19) ascends to the S. from the Arch of Titus, passing the church of *San Sebastiano alla Polveriera*, on the site of a temple of Apollo built by Augustus (fine view of the Colosseum from the adjoining vigna), and leads to the monastery (about to be pulled down) of *San Bonaventura*, the garden of which contains a fine palm and commands a beautiful view.

From the Arch of Titus the Via Sacra descends to the Colosseum, passing the remains of private houses, sometimes groundlessly named 'Thermæ of Maxentius' (which never existed). On the left is the double apse of the **Temple of Venus and Roma** (Pl. II, 22), erected by Hadrian from a plan by himself in A. D. 135, and restored after a fire by Maxentius in 307. This was one of the most magnificent temples in Rome.

There were evidently two temples under the same roof, entered from the sides next the Colosseum and next the Capitol. The apses were back to back, so that there was a niche on each side of the dividing wall for the image of a god. The apse towards the Colosseum is open. The temple was peripteral, with ten columns at the ends, and twenty at the sides (length 120 yds.). It was surrounded by a colonnade of about 150 columns, 180 yds. long, and 110 yds. wide, projecting as far as the street, where it was supported by massive substructures. To this colonnade belonged the granite shafts scattered about here. The cellæ were encrusted with the rarest marbles. The W. cella (dedicated to Roma) is to form part of the Museo del Foro (p. 302).

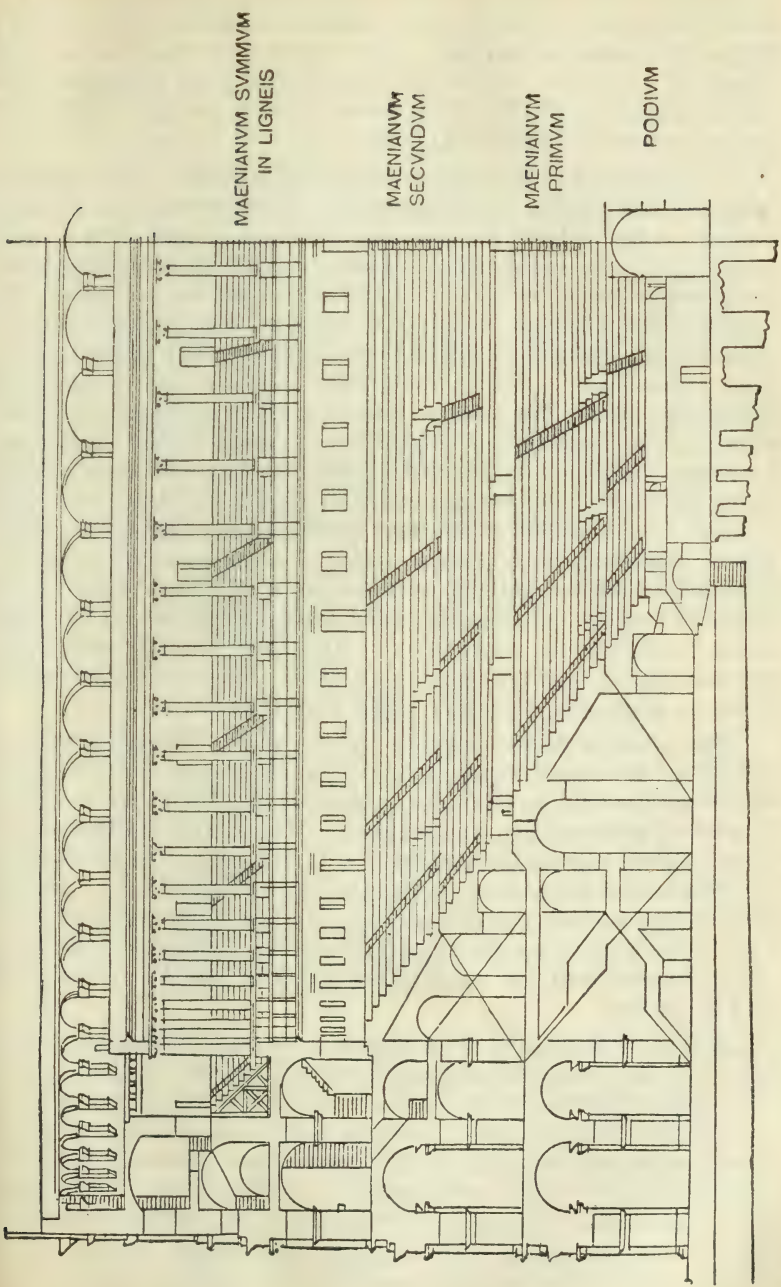
Descending hence towards the Colosseum, we reach the so-called *Meta Sudans*, the partly restored brick core of a magnificent fountain erected here by Domitian. The water probably issued from numerous small holes in a bronze globe at the top (hence the name) and fell in a veil into a circular basin below. To the right we see the Arch of Constantine (p. 307). To the left (N.) we observe the remains of an extensive square *Basis* of masonry. Here from the reign of Hadrian stood the gilded bronze *Colossal Statue of Nero*, as god of the sun, crowned with rays, and about 118 ft. in height, executed by Zenodorus by order of the emperor himself, to grace the 'Golden House' which he erected with lavish splendour after the burning of Rome in A.D. 64. The palace fell to decay soon after Nero's death in 68 (p. xxxiii). On the space occupied by an artificial lake in the gardens of Nero, Vespasian founded the —

****Colosseum** (Pl. II, 22), originally called the *Amphitheatrum Flavium*, the largest theatre, and one of the most imposing structures in the world, completed by Titus in A.D. 80. It was inaugurated by gladiatorial combats continued during 100 days, in

which 5000 wild animals were killed and naval contests were exhibited. It was struck by lightning under Macrinus (217), and the top gallery was burned, necessitating restorations that were not completed until the reign of Alexander Severus. In 248 the Emp. Philip here celebrated the 1000th anniversary of the foundation of Rome with magnificent games. In 405 gladiatorial combats were abolished by Honorius as inconsistent with the precepts of Christianity, which had prevailed since Constantine, but wild-beast fights were continued till after the time of Theodoric the Great. In 442 the Colosseum was damaged by a great earthquake and it seems to have been restored in 445 by Theodosius II. and Valentinian III.

The present name, derived probably from the colossal statue of Nero, is first heard of in the 8th cent., long after the colossus itself had disappeared. The Colosseum seems to have been reduced to approximately its present limits between the 8th and 14th centuries, probably by convulsions of nature, such as the earthquakes of 1231 and 1255. The N.W. quarter was used by the Roman barons, especially the Frangipani, as a fortress, until Emp. Henry VII. presented it to the Roman senate and people in 1312. During the 15th, 16th, and 17th cent. the stupendous pile afforded building materials for many new churches and palaces (pp. 232, 259, 263), but Benedict XIV. (1740-58) protected it from farther demolition by consecrating the interior to the Passion of Christ, referring to the frequency with which the blood of martyrs had flowed there. The imminent danger of the fall of the ruins was averted in the 19th cent. by the erection of huge buttresses and other supports.

The Colosseum is almost wholly constructed of blocks of travertine, originally held together by iron cramps; tufa and bricks have been used only in the interior. The numerous holes were bored in the middle ages for the purpose of extracting the then very valuable iron. According to the most trustworthy statistics the external circumference of the elliptical structure measures 573 yds., or nearly one-third of a mile, the long diameter 205 yds., the shorter 170 yds., and the height 157 ft. The still preserved N.E. portion, on the side next the Esquiline, consists of four stories, the three first being formed by arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd stories respectively. A wall with windows between Corinthian pilasters forms the 4th story. Statues were placed in the arcades of the 2nd and 3rd stories, as appears from representations on ancient coins. At the ends of the diameters are the four triple principal Entrances, those next to the Esquiline and Cælius (on the smaller axis) being destined for the emperor, the others for the solemn procession before the beginning of the games, and for the introduction of the animals and machinery. In


MAENIANVM SVMMVM IN LIGNEIS
MAENIANVM SECVNDVM
MAENIANVM PRIMVM
PODIVM

the arches of the entrance next the Esquiline are seen traces of the stucco-decorations, which were used as models by Giovanni da Udine, the pupil of Raphael. The arcades of the lowest story served as entrances for the spectators, and were furnished with numbers up to lxxvi (Nos. xxiii-liv still exist), in order to indicate the staircases to the different seats.

The Interior had seats for 40-50,000 spectators (the common estimate of 87,000 is an exaggeration). The tiers of seats are supported on the outside by two rows of arcades, and on the inside partly by a solid substructure. Every fourth arch contains a staircase; while the tiers of seats are intersected by passages. The foremost row of seats, called the *Podium*, was destined for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat, called the Pulvinar, and the others had seats of honour. Above the Podium rose two other divisions of marble seats, beyond which was a girdle-wall pierced with doors and windows. This wall supported a colonnade in which were wooden seats, while the humbler spectators ('pullati', *i.e.* those who were without togas) stood on the roof of the colonnade. Quite at the top of the wall, inside, are a series of consoles which originally supported a narrow gallery, on which were stationed sailors of the imperial fleet for the purpose of stretching awnings over the spectators to exclude the glare of sun. Apertures are still seen in the external coping, with corbels below them, for the support of the masts to which the necessary ropes were attached.

The arena is 94 yds. long by 59 yds. wide. Beneath it and adjacent to the foundations of the inner wall were chambers and dens for the wild beasts. More towards the centre were found a number of walls, pillars, and arches, partly required for the support of the arena, and partly connected with the apparatus for hoisting up from below the scenery, properties, etc., required in the combats with beasts and other performances. The numerous fragments with very large letters, on the edge of the arena, belonged to the dedicatory inscriptions set up by Theodosius II. and Valentinian III. in 445 (p. 304).

Although two-thirds of the gigantic structure have disappeared, the ruins are still stupendously impressive. An architect of the 18th century estimated the value of the materials still existing at $1\frac{1}{2}$ million scudi, which according to the present value of money would be equivalent to at least half a million pounds sterling. The Colosseum has ever been a symbol of the greatness of Rome, and gave rise in the 7th cent. to a prophetic saying of the pilgrims: —

'While stands the Colosseum, Rome shall stand,
When falls the Colosseum, Rome shall fall,
And when Rome falls, with it shall fall the World.'

The Upper Stories should be visited by those who desire to obtain a distinct idea of the character of the structure (staircase in the second arch to the left of the entrance opposite the temple of Venus and Roma); adm. at the same hours as to the Forum (p. 172), 50 c., Sun. free. Of the three arcades on the first story we follow the innermost, which affords a survey of the interior. Three arches at the N. end of the shorter axis are now used as stores for inscriptions, including a series from the edge of the podium, giving the names of the proprietors of the seats, among whom figure many illustrious Romans of the 5th and 6th cent. A.D. Over the entrance next the Palatine a modern staircase of 48 steps ascends to the second, and then to the left to a projection in the third story. Another flight of 55 steps ascends to a vaulted hall of two stories erected in 1852 in the fourth story by Canina, who endeavoured to follow the traces of the ancient structure. The top of this hall affords the best survey of the building as a whole, while it commands also a fine view of the S. quarters of Rome. To the S. rises the Cælius with Santo Stefano Rotondo and Santi Giovanni e Paolo; farther off, the Aventine with Santa Balbina, in the background San Paolo Fuori; nearer, to the right, the Pyramid of Cestius; to the right the Palatine, with the arches of the Aqua Claudia.

The Colosseum is profoundly impressive by Moonlight, or when illuminated (*e. g.*, by Bengal lights; comp. p. 169), which permits the general mass to produce its effect unimpaired by the ruin of the details. The traveller should avail himself of a fine moonlight night for the purpose. Visitors may enter the arena at any hour of the night, but a special permesso of the Ministry is necessary for access to the tiers of seats.

To the N. of the Colosseum the Via degli Annibaldi leads to San Pietro in Vincoli (p. 216). To the S.W., between the Cælius and Palatine, spanning the *Via Triumphalis* which here joined the Sacra Via, stands the —

***Triumphal Arch of Constantine** (Pl. II, 22), the best-preserved structure of the kind in Rome, erected after the victory over Maxentius at Saxa Rubra, near the Ponte Molle (p. 430), in 312, where Constantine declared himself in favour of Christianity. The inscription runs thus: *Imperatori Caes. Flavio Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam ultus est armis arcum triumphis insignem dicavit.* The arch, which was converted into a castle in the 10th cent., and afterwards belonged to the Frangipani, was laid bare in 1804. It has three passages.

The greater part of the ornamentation and the admirable sculptures were brought from earlier buildings (not, however, as usually supposed, from Trajan's triumphal arch), contrasting strongly with the rude additions of the time of Constantine. From the period of Trajan: above, *Statues of Captive Dacians* in pavonazzetto; seven of these are ancient, but the eighth, and the heads and hands of the others, are modern (fragment, see p. 274). The large **Reliefs* now inserted to the right and left of the main passage and on the ends of the attica originally belonged to a continuous frieze, at least 50 ft. long, which was ruthlessly taken to pieces under Constantine. The original order of these is as follows: 1 (to the left of the main passage). Trajan's triumphal entry into Rome; Prætorians fighting with Dacians; 2 (left end of attica). Continuation of the battle; 3 (to the right in the passage). Prisoners beseeching the

emperor for mercy; 4 (right end of attica). Conquered Dacians, with their huts in the background. To the same period also belong the eight *Medallions* of hunting and sacrificial scenes, which have been placed with the same disregard to their connection: Start for the hunt (W. side, to the left) and Sacrifice to Apollo (E. side, to the left); Boar-hunt (E. side, to the left) and Sacrifice to Diana (W. side, to the right); Boar-hunt (W. side, to the right) and Sacrifice to Silvanus (W. side, to the left); Lion-hunt (E. side, to the right) and Sacrifice to Hercules (E. side, to the right). — The eight *Reliefs* on the sides of the attica, beside the inscription, have been erroneously ascribed to the period of Trajan; the heads of the emperor in these were arbitrarily restored with the features of Trajan in the 17th cent., when the most characteristic details were also added. These scenes (sacrifice, harangues before the people and the soldiers, triumphal entry, etc.) probably refer to Marcus Aurelius and belong to the same series as the reliefs in the palace of the Conservatori, mentioned on p. 279.

From the period of Constantine are the *Smaller Reliefs* inserted below the medallions, representing the achievements of Constantine in war and peace, and the *Statues of Victories* and *Captives* on the pedestals of the columns.

On the S.E. side of the Colosseum, where the original pavement has been laid bare, we have an excellent view of the best-preserved portion of the exterior wall. The pavement consists of slabs of travertine, bordered at a distance of about 60 ft. from the building by large boundary-stones of the same material, in the backs of which are holes, probably for the insertion of railings or cords to regulate the crowds of spectators entering by the various doors. Round this open space ran a street paved with lava. The remains of a brick porticus that are seen to the E. of the modern street perhaps belonged to the *Thermae of Titus*, which, like the Colosseum, were built on part of the site of Nero's 'Golden House' (p. 303). These baths occupied the slope of the Oppius, as far as the modern Via degli Annibaldi, but are now completely destroyed. They were adjoined by the much larger **Thermae of Trajan,** which extended almost to San Pietro in Vincoli and San Martino ai Monti (pp. 216, 215). The remains of the latter, which were wrongly identified with the Thermæ of Titus, were still partly standing down to 1795. What is now shown as the 'Terme di Tito' belongs almost wholly to the earlier buildings (perhaps Nero's), which Trajan incorporated in the foundations of his construction.

The entrance (adm. daily 9 till dusk; from June 1st to Sept. 20th, 7 till dusk) is in the Via Labicana, to the left, near the beginning of the street. Visitors should be careful not to enter these ruins in a heated condition. The keeper supplies a light (fee). We first enter the substructure of a large semicircular Exedra, which formed the centre of the rear-wall of Trajan's edifice. Farther on are Nero's buildings, which form an angle of 45° with the axis of the Thermæ. Here we first enter a suite of seven rooms opening off each other; to the left, in front of the central room, are remains of a fountain. The special purpose of these rooms cannot be definitely settled. Their chief interest lies in the beautiful mural paintings (much injured and badly lighted), which served as models for Giovanni da Udine and Raphael in the decoration of the logge of the Vatican. A recess is pointed out by the guides (quite erroneously) as the spot where the Laocoon (p. 400) was found.

c. Fora of the Emperors.

In the plain to the N.E. of the Forum of the Republic lay the *Fora of the Emperors*, which were erected not only as monuments to their founders and ornaments to the city but also for judicial proceedings and other practical purposes. Their chief edifice was always a temple. The Forum Julium, the first of the kind, was begun by Cæsar and completed by Augustus; the second was built by Augustus. A third, around the Templum Pacis, was constructed by Vespasian. Between this forum and the first two lay the Forum Transitorium, begun by Domitian and completed by Nerva. The series ended on the N. with the magnificent Forum of Trajan.

We begin our inspection at the N. corner of the Forum Romanum, where the *Via dell' Arco di Settimio Severo* (p. 273), descending from the Capitol, unites with the *Via di Marforio* (p. 233).

Here, in the Via di Marforio, lies the small church of *San Giuseppe dei Falegnami* (Pl. II, 20), which is built over the **Carcer Mamertinus,** one of the most ancient structures in Rome (entrance below the outside steps, from 9 till dusk, 25 c.; electric light). This was perhaps originally a well-house (Lat. '*tullianum*'), traditionally attributed to the king Servius Tullius (p. xxxi), and was afterwards used as a prison. A theory has recently been advanced that the building really was an archaic bee-hive tomb (like those of Mycenæ).

The building consists of two chambers, one below the other. The upper is an irregular quadrilateral, which was probably once adjoined by other similar chambers. An inscription on the front records a restoration under Tiberius or Caligula. The lower chamber, which was originally accessible only through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and 6½ ft. high. The original vaulting was probably conical, formed by the gradual projection of the side-walls until they met, but the present roof is a flat arch of jointed blocks of tufa. In this dungeon perished Jugurtha, Vercingetorix, and other conquered enemies. Sallust, in recording the execution of Catiline's confederates, describes the prison almost exactly as it now exists: 'In the prison is a chamber named the Tullianum, about 12 ft. below the surface of the ground. This is surrounded by walls and covered by a vaulted stone roof; but its appearance is repulsive and terrible on account of the neglect, darkness, and smell.' — It contains a spring, which, according to the legend, St. Peter, who was imprisoned here under Nero, miraculously caused to flow in order to baptise his jailors. The building has therefore been named *San Pietro in Carcere* since the 15th century.

A little to the E. the Via Bonella reaches the Forum. At its entrance, to the right and left, are the churches of Santa Martina e Luca and Sant' Adriano (p. 295). **Santa Martina e Luca** (Pl. II, 20) consists of a lower and an upper church. The present lower church, which possesses an elaborate baroque altar by Pietro da Cortona, was originally built in the 7th cent. in the ruins of the Secretarium Senatus (p. 295). It was rebuilt about 1640, partly at

his own expense, by *Pietro da Cortona* (p. 57), who added the upper church, a handsome domed structure in the shape of a Greek cross. Pietro da Cortona is buried in the lower church, while the tomb of Luigi Canina (d. 1856), the architect and archæologist, is in the upper church.

No. 44, Via Bonella, is the **Accadémia di San Luca** (Pl. II, 20), a school of art founded in 1577 and re-organized in 1874. The first director was *Federigo Zuccaro.* The picture-gallery of the Academy is a second-rate collection, but may be visited if time permit. Admission, see p. 172. On Oct. 17th, 1-5, and Oct. 18th, 8-5, adm. is free; the gallery is closed on Jan. 1st, Easter Sun., Christmas Day, and the first Sun. in June.

We ascend the staircase, into the walls of which are built a few casts from Trajan's Column (disfigured with whitewash). On the first landing is the entrance to the collection of the competitive works of the pupils (closed; apply to custodian upstairs); *Kessels*, Discus-thrower reposing, in plaster; Christ on the Mt. of Olives, drawing by *Ludwig Seitz;* reliefs by *Thorvaldsen* and *Canova;* Ganymede watering the eagle, by *Thorvaldsen*, and several casts from the antique.

We ascend another staircase, and enter a small antechamber, whence a door to the right leads to the Biblioteca Sarti, containing 15,000 vols., chiefly relating to art (adm., see p. 166). In the antechamber we ring at the entrance to the —

Picture Gallery. I. Saloon. Entrance-wall: 1. *Swabian School*, Descent from the Cross; 2. *Carlo Maratta*, Madonna; on the back of this picture there is an interesting copy, by Marcantonio, of the first design of Raphael's Transfiguration; 3. *Rubens*, Nymphs crowning the goddess of Abundance (sketch; ca. 1610-12); 4, 5. *G. Poussin*, Landscapes; 7, 11. *Orizzonte*, Landscapes; 10. *Van Dyck*, Madonna (damaged). — Next wall: 21, 24. *Jos. Vernet*, Sea-pieces. — Wall facing the entrance: 36. *Mytens*, Admiral Kortenaar (1636); 39. *School of P. Veronese*, Toilette of Venus (vanity); 153. *Giulio Romano*, Copy of Raphael's Galatea in the Farnesina (p. 415); 43. *Guido Reni*, Cupid; 49. *Claude Lorrain*, Sea-piece; 51. *Fr. Hayez* (d. 1882), Victorious athlete. — Short wall: 52. *J. Vernet*, Sea-piece. In the centre are two desk-cases with etchings. — The saloon is adjoined on the right by a room containing modern works, most of them painted in competition for academical prizes. — Another small room contains portraits of artists by themselves, including (to the left of the entrance) those of Virginie Lebrun (198) and Angelica Kauffmann (214).

II. Saloon. 57. *Early Netherlandish School*, Mystic marriage of St. Catharine; 59. *School of Titian*, Vanitas; 61. Copy of *Titian*, St. Jerome (original in the Brera); 66. *J. Bassano*, Annunciation; 72. *Raphael*, St. Luke painting the Madonna (studio-piece); 73. Copy of *Titian*, Tribute-money (original in Dresden); 77. *Guercino*, Cupid and Venus (fresco); *78. *Raphael*, Boy as garland-bearer (ca. 1512), a relic of a fresco from the apartments of Innocent VIII. in the Vatican, freely retouched (copy of the boy in the fresco of Isaiah in Sant' Agostino, p. 245); 79. Copy of *Titian*, Discovery of the guilt of Callisto (original at Bridgewater House, in London); 81. *Spagnoletto*, St. Jerome disputing with the scholars.

III. Saloon. On the wall to the right: 103. *Guido Cagnacci*, Lucretia, an able work of this master, a painter of no great note belonging to the school of Guido Reni; 107. *Paolo Veronese* (?), Susanna. — Opposite the entrance, 116. *Guido Reni*, Bacchus and Ariadne; no number, *Pio Joris*, Maundy Thursday. — Wall to the left: 122. *Albani*, Madonna; 211. *After Van Dyck*, Portrait of a child (pastel, a late copy taken from

the group of children of Charles I.); 131. *Sassoferrato,* Madonna; 133. *Guido Reni,* Fortuna; 142. *G. H. Harlow,* Wolsey receiving the cardinal's hat; 14. *Faruffini,* Portrait of himself.

To the N.W. of Santa Martina e Luca and the Academy lay the Forum of Cæsar or *Forum Julium*, the centre of which was occupied by a *Temple of Venus Genetrix.* Some remains of the massive enclosing wall, of tufa and travertine, may be seen in the court of No. 29, Via delle Marmorelle.

The Via Bonella, which intersects the Via Alessandrina (p. 312), leads to the ruins of the **Forum of Augustus** (Pl. II, 20), which were excavated chiefly in 1888-89. Augustus had vowed a temple to *Mars Ultor* (Mars the Avenger) during the battle of Philippi, and afterwards resolved to combine with its erection the formation of an extensive forum. The acquisition of the necessary area was costly; densely populated streets had to be pulled down, and individual proprietors placed difficulties in the way of Augustus, who was unwilling to resort to forcible expropriation. His architect was therefore compelled to accommodate his plans to an exceedingly irregular site, the difficulties presented by which were, however, most skilfully evaded chiefly by the construction of the large exedræ in the sides of the bounding-wall. During the middle ages the low-lying forum was reduced to a swamp (whence the name of the district '*Pantano*'); Pius V. and Gregory XIII. caused the level of the ground to be much raised for their new streets.

The back of the *Temple of Mars Ultor*, dedicated on the 12th May, 2 B.C., adjoined the E. enclosing wall of the forum. The three beautiful Corinthian columns of Luna marble and the pier with the entablature belonged to the colonnade on the right side. The temple was richly adorned with works of art, and contained the Roman eagles captured from Crassus by the Parthians at the battle of Carrhæ and restored to Augustus in 20 B.C. Victorious generals deposited here the insignia of their triumphs; and the imperial treasure *(aerarium militare)* was preserved in the cellars of the lofty substructure. The massive wall of peperino blocks which enclosed both the temple and forum is still in good preservation on the E. side. The large exedra or circular recess in the S. bounding-wall has several rows of smaller niches, the lowest of which were occupied by bronze statues of generals who had enjoyed triumphs, while inscriptions *(elogia)*, placed by the emperor's decree, announced their exploits. The costly marble pavement of the now neglected and dirty forum lies 20 ft. below the present level of the ground.

The *Arco de' Pantani* (comp. above), an ancient gateway of peperino with travertine voussoirs, beside the three columns of the temple, leads to the *Via di Tor de' Conti*, which skirts the E.

side of the massive enclosing wall and runs to the right to the Via Cavour (p. 216). This street is so named from the fortified *Torre de' Conti* erected in the pontificate of Innocent III., who was a member of the Roman family of Conti. The greater part of the tower was pulled down at the beginning of the 17th century.

Before reaching the tower we turn to the right into the *Via della Croce Bianca*, which crosses the site of the **Forum of Nerva**, sometimes called the *Forum Transitorium* from having been intersected by an important street. Here stood a temple of Minerva, the marble of which was used by Paul V. for the decoration of the Acqua Paola (p. 425), and a small temple of Janus Quadrifrons. Remains of the external walls exist in the so-called **Colonnacce*, two half-buried Corinthian columns. The entablature projecting over them is enriched with reliefs representing Minerva as patroness of the arts, weaving, etc., and as a companion of the nine Muses. This fragment, situated at the intersection of the Via Alessandrina and Via della Croce Bianca, may afford an idea of the former magnificence of the structure.

The *Via Alessandrina* leads hence, crossing the Via Bonella and the site of the Forum of Augustus (see p. 309), to the Foro Traiano (Pl. II, 20).

The ***Forum of Trajan** was an aggregation of magnificent edifices, said to have been designed by *Apollodorus* of Damascus (A.D. 111-114). By means of a huge cutting between the Capitol and the Quirinal, Trajan effected a convenient communication between the Fora of the ancient city and the Campus Martius (pp. 289, xxxiii). His forum measured about 220 yds. in width and was of still greater length; and it was considered the finest of the many magnificent constructions in Rome. In 1812-14 the French government partly excavated the central portion.

Ammianus (xvi, 10) thus describes it on the occasion of the visit of the Emp. Constantius in 356: — 'But when he reached the Forum of Trajan, a work which, we suppose, is entirely unique and which even the gods cannot help admiring, he stood still as if thunderstruck, permitting his eyes to wander over the gigantic edifices, the description of which transcends the powers of speech and the like of which can never again be attempted by mortals.' — According to a legend of the 7th cent., Gregory the Great, while admiring the ancient splendour of the forum one day, and saddened by the thought that so just and benignant a monarch as its founder should be condemned to everlasting perdition, succeeded by his prayers in obtaining the release of Trajan's soul from purgatory.

The general ground-plan embraced four parts, reckoned from S. to N.: the Forum proper, the Basilica, the Libraries (with Trajan's Column in the court), and the Temple. Hitherto only the second and third part, and these but partially, have been excavated. The forum adjoined that of Augustus; the principal entrance, dignified by a triumphal arch, lay near the modern Via del Priorato. Part

of the wall of the great hemicycle which bounded it on the E., the so-called *Bagni di Paolo Emilio*, may be seen in the court of No. 6, Via di Campo Carleo (key kept by the custodian of Trajan's Forum); it consists of two stories, with a tasteful brick façade.

In the excavated part (about 120 by 50 yds.; adm. free, at the same hours as to the Forum, see p. 172) are seen the foundations of four rows of columns, belonging to the five-aisled *Basilica Ulpia*, which lay with its sides towards the ends of the present piazza. The central hall was 27 yds., and the whole building 62 yds. in width (these dimensions are about the same as those of San Paolo Fuori, p. 445). The pavement consisted of slabs of rare marble. The granite columns which have been erected on the bases discovered here perhaps belonged to the colonnade running round the forum. The basilica originally had fluted columns of yellow marble.

On the N. side of the basilica rises ****Trajan's Column,** constructed entirely of marble, the shaft of which (constructed of 18 monolithic drums averaging 5 ft. in height) is 88½ ft. high, and the whole, including the pedestal and statue, 108 ft.; diameter 12 ft. below and 11 ft. at the top. The height of the column indicates the depth of earth removed between the Quirinal and Capitoline in order to make room for the buildings: 'ad declarandum quantæ altitudinis mons, et locus tantis operibus sit egestus', as the inscription, dating from A.D. 114, records. Including the base, the height is 100 ancient Roman feet (97 Engl. ft.). Around the column runs a spiral band, 3-4 ft. wide and 660 ft. long, of admirable Reliefs from Trajan's war with the Dacians, comprising, besides animals, machines, etc., upwards of 2500 human figures, 2-2½ ft. high at the foot (comp. p. lv). The Doric capital was surmounted by a bronze statue of Trajan, replaced in 1587 by that of St. Peter. The ashes of Trajan, who died A.D. 117 in Cilicia, were deposited in the pedestal of the column. The tomb-chamber, which remained open throughout the middle ages, was walled up in 1770, but it was again made accessible in 1906. In the interior of the column a staircase of 184 steps ascends to the top (for the ascent a permesso from the Ministero dell' Istruzione Pubblica, p. 251, is necessary). The column was surrounded on three sides by a two-storied gallery, from which the upper reliefs could be conveniently viewed. The foundations of this may still be traced. Adjacent, to the right and left of the column, were a Greek and a Latin library. More to the N., between the two churches, lay the temple of Trajan, built by Hadrian as a completion to the work of his adoptive father.

On the N. side of the piazza are two churches. That on the right, *Santissimo Nome di Maria*, was vowed in 1683 in gratitude for the deliverance of Vienna from the Turks and was erected in

1738. That on the left, *Santa Maria di Loreto*, begun by Antonio da Sangallo the Younger in 1507 (?), has a picturesque octagonal interior and a rich coffered cupola. The portal and the strange lantern on the crown of the dome were added in 1580 by Giov. del Duca (1580). In the choir, over the 2nd door on the left, is a noble statue of St. Susanna by *Duquesnoy*.

d. The Palatine.

The *Palatine Hill*, situated on the S. side of the Forum, rises in the form of an irregular quadrangle, about 1960 yds. in circuit. Like the Capitoline Hill it consisted originally of two summits of almost equal height (San Bonaventura to the S., 168 ft; Farnese Gardens to the N., 165 ft.) separated by a saddle; building operations have, however, materially altered its appearance. Tradition places on this hill the dwellings of its heroes before the foundation of the city, *Evander* and *Faustulus;* and their memory was preserved down to a very late period by a number of ancient temples and shrines. The Palatine was the nucleus and the centre of the mistress of the world, the site of the *Roma Quadrata*, various fragments of whose walls have been brought to light. In the republican period it was occupied by private dwellings; the orator Hortensius, Cicero, Milo, and their bitter enemy the tribune Clodius possessed houses here. *Augustus* was born on the Palatine, and after the battle of Actium he transferred his residence to this seat of the ancient kings. His buildings cover a considerable portion of the E. hill. They include besides the palace proper *(Domus Augustiana)* a large temple of Apollo and the rich Greek and Latin library. *Tiberius* built another palace on the N. side of the hill, perhaps near his ancestral house (see p. 316). *Caligula* enlarged the palace by an addition at the N.E. angle, by which the Temple of Castor (p. 297) was converted into a vestibule of the imperial residence; but his buildings soon disappeared. The Palatine did not afford scope enough for the senseless extravagance of *Nero*, who built himself the Golden House, extending from the Palatine to the Esquiline (p. 303). The emperors of the Flavian dynasty once more transferred the imperial residence to the Palatine, enlarging and adorning the buildings of Augustus. *Trajan* and *Hadrian* had private palaces in the S. part of the city, but the latter preferred his villa near Tibur. The *Antonines* resided mainly in the palace of Tiberius, which they seem to have enlarged. *Septimius Severus* extended the imperial abode to the S. beyond the limits of the hill. Part of the *Septizonium*, a colonnaded edifice of many stories, erected by him to improve the view from the Via Appia, which ends here, was still standing in the 16th cent., but it was at length removed by Sixtus V. The Palatium parti-

cipated in the general decline of the city. It was still inhabited by Odoacer and Theodoric, and Narses died here in 571, after robbing the palace of its last treasures. After the 7th cent. the buildings belonged partly to the Church, partly to the representatives of the Byzantine governors. A church of some size was dedicated here to St. Cæsareus, who thus became in some sort the successor of the Cæsars. From the 10th cent. onwards the hill was occupied by monasteries, fortified towers, and gardens.

The first excavations took place in the course of the laying out of the *Orti Farnesiani*, or *Farnese Gardens*, in the pontificate of Paul III. Farnese (1534-50). In 1721-30 the central part of the Palatine was laid bare. Most of the works of art then found were carried away from Rome (to Naples and Parma). A systematic excavation, under the superintendence of the architect Comm. *Pietro Rosa*, was begun in 1861, when Napoleon III. bought the Farnese Gardens, and has been continued by the Italian government, which acquired the gardens in 1870.

The excavations are open to the public daily (see p. 173). The following account of them refers mainly to the best preserved remains, which may be visited in about 2-3 hrs.; but many other interesting points may be added. The imposing character of the ruins, coupled with the beautiful and varied views commanded by the Palatine, renders them well worthy of repeated visits. — Permission to sketch, photograph, or take measurements, see p. xxix.

The Entrance is in the Via San Teodoro (Pl. II, 19, in the Appx.), near the church mentioned on p. 321. We ascend to the left by the *Clivus Victoriae*, an ancient street passing behind the Library of the Temple of Augustus (p. 298), of which it commands a good view. Under the Antonines or Septimius Severus this street was vaulted over with massive brick arches.

Under one of the arches on the right (Pl. y), now closed by a railing, is a rough graffito upon white stucco, described as a drawing of the Crucifixion, but more probably representing rope-dancers. Above are some erotic Latin verses. This graffito must not be confounded with the better known Caricature Crucifix (p. 236).

At the top of the street we reach the *Casino* of the former Farnese Gardens. Thence we mount the steps to the right to the remains of the **Palace of Tiberius**, the site of which is covered with gardens. A balcony-like projection on the N. side commands an excellent view of the Forum and the Basilica of Constantine. From the brow of the N. spur, where there is now a small grove of evergreen oaks, the mad Caligula caused a bridge to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose representative on earth he pretended to be. — We proceed along the N. edge of the hill, where a fine view is obtained of the Capitol, the valley of the Velabrum, and the Vicus Tuscus (p. 321). The small staircase at the end descends to the —

House of Livia *(Domus Liviae)*, recognizable by its modern zinc roof. This house, the only one of the kind in the midst of the palaces of the emperors, is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, to marry whom she had divorced her first husband. The entrance is at the E. corner.

A flight of six steps descends to the mosaic pavement of the vaulted Vestibulum, whence we enter a quadrangular Court, originally partly covered, opening off which are three chambers opposite the entrance. The admirable *Mural Paintings* here will bear comparison with any of the kind known. The principal pictures in the Central Room represent large windows whence a view of mythological scenes is obtained; on the right is Io guarded by Argus, while Mercury approaches to release her; on the wall opposite the entrance are Polyphemus and Galatea (almost obliterated). The two smaller sacrificial scenes in the corners, above, are painted to imitate ancient easel-pictures, which like the mediæval altar-triptychs could be closed by two folding shutters or wings. On the left wall are leaden water-pipes (found under the floor) with inscriptions from which the ownership of this house has been gathered. The walls of the Room on the Right are adorned with magnificent garlands of flowers and fruits, from which masks and other Bacchanalian objects depend between columns; the walls of the Room on the Left are divided into brown panels edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the oblong rectangular Triclinium, or dining-room, recognizable by the modern inscription, with walls painted bright red. The two large central paintings represent landscapes with small sanctuaries (Diana, Hercules). On the entrance wall, above, are two glass vases with fruits. On the wall opposite the entrance visitors should notice the flange-tiles inserted between the stucco facing and the external wall to preserve the paintings from damp. The other rooms of the house, on the upper floor, were connected with the court by a narrow staircase (closed). They may be entered from the outside (to the right).

The lofty square substructure on the W. peak of the hill, overgrown with evergreen oaks, belonged to a *Temple of the Magna Mater (Cybele)*, founded here in 191 B.C., when in consequence of a sibylline oracle the sacred stone of Cybele was brought from Phrygia to Rome. Though more than once injured by fire, this temple retained its primitive form throughout the entire imperial period. Fragments of the shafts, capitals, and bases of peperino columns once covered with white stucco are scattered about. On the right side of the temple is a (headless) statue of Cybele, of good Roman workmanship.

Between the Temple of the Magna Mater and the House of Livia must have stood several other shrines of great antiquity, including the *House of Romulus* (Casa Romuli), which was a circular wattle hut on a stone substructure, and was shown as late as the 4th cent. A.D. as the house of the founder of Rome or of his foster-father Faustulus. Excavations were begun here in 1907. Massive *Stone Walls* with masons' marks, resembling the Servian walls (p. xxx), may be seen. Beneath one of these was discovered a tomb with terracotta vases of the 5th cent. B.C., so that the walls are evidently of a later date, and are perhaps connected with a restoration of the fortifications of the Palatine after the invasion of the Gauls (p. xxxi). These walls intersect and have partly destroyed two large circular cisterns of earlier date, vaulted over, like the Carcer Mamertinus (p. 309), by over-lapping courses of stones.

Outside the fortifications a flight of steps *(Scalae Caci)* descends the W. brow of the hill to the Velabrum (p. 321), where it ends near the Lupercal (p. 321). Adjoining this, in the direction of the Circus Maximus (p. 320), are the ruins of private houses of several stories, with baths and mosaic pavements.

Between the House of Livia and the Domus Augustiana (see below) lies a ruined temple, of which only the substructures and steps remain. This is apparently the *Temple of Jupiter Victor*, erected in consequence of a vow made by Fabius Maximus at the Battle of Sentinum, 295 B.C. The nearly square podium is approached by 26 steps in five flights. A round pedestal with an inscription, on the fourth landing, was the lower part of a votive offering of Domitius Calvinus, who triumphed over Spain in 36 B.C.

To the right as we quit the House of Livia is a covered passage *(Cryptoporticus)*, with stucco ornamentation (partly incrustated by the water of a fish-pond or *piscina* above). The supposition that this was the scene of the murder of Caligula A.D. 41 is erroneous, for Suetonius informs us that the part of the palace in which the murder took place was destroyed by a conflagration (probably that in the reign of Nero). At the end of the passage, to the right, is the Area Palatina, the open space in front of the imperial palace, to which a street, diverging at the Arch of Titus, led up from the Sacra Via (p. 303). A mass of foundations here, really of mediæval origin, has been groundlessly identified as the Temple of Jupiter Stator. On the E. side of this are the remains of a subterranean canal (?), with early Latin inscriptions.

The **Domus Augustiana**, or imperial palace, whose N. front was turned towards the Forum and the Sacra Via, is now frequently called *Domus Flavia*, because the greater part of the excavated portion probably dates from a later reconstruction by Domitian. In front of the façade was an elevated vestibule of cipollino columns, with three projections resembling balconies, approached by flights of steps at either end. The accessible remains of the palace belonged throughout to the reception and state apartments and include no part of the private rooms, which lie buried beneath the former Villa Mills (see p. 319 and comp. the Plan). The arrangement of the rooms, therefore, shows no resemblance to that of an ordinary Roman dwelling-house, such as those of Pompeii, while the size of the apartments is unusually great.

From the vestibule open three spacious rooms. The one in the middle, known as the *Tablinum*, was the *Aula Regia*, or throne-room, in which the emperor granted audiences. This extensive hall, 39 yds. by 49 yds. (*i.e.* 10 yds. wider than the nave of St. Peter's and the aisle of the Basilica of Constantine, just opposite), with its large semicircular apse which was occupied by the throne, and its six niches, alternately round and square, containing the now vacant pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, while the walls have

lost their marble covering, the niches their columns, and the pedestals their colossal figures. Two statues of Hercules and Bacchus in black basalt, found here in 1724, are now in the museum at Parma.

The room adjoining the Tablinum on the S.E. was found in 1726 to contain a large altar with steps at the sides, which caused the room to be named the *Lararium*, or chapel of the Lares or household gods. This altar has since been destroyed and the small marble altar with representations of Lares at present to be seen has been brought from elsewhere. Behind are the remains of a staircase ascending to an upper floor. — An iron gate (Pl. x) on the left, beyond, leads into the garden of the Villa Mills (p. 319).

To the N.W. of the Tablinum lies the *Basilica*, where the emperor administered justice. The semicircular tribune was separated from the space for litigants by a marble screen, a fragment of which still stands. This space was flanked on each side by a narrow colonnade. The unfluted columns were adorned with bronze ornaments, the holes for fastening which are still visible.

To the S.W. of the Tablinum is the *Peristylium*, a square garden, 58 yds. wide, originally surrounded by a colonnade. Its imposing dimensions and a few traces of its marble covering now alone witness to its ancient magnificence. The open space in the centre was doubtless occupied by fountains, trees, and flowers.

At the S.W. corner steps descend to two subterranean chambers containing traces of stucco decorations and painting in the style of the reign of Augustus. Several adjoining rooms were destroyed in 1721 immediately after their discovery. These perhaps all belonged to the earlier Domus Augustiana, over which the palace of Domitian was erected.

Beyond the peristyle, and opening along its entire width, is the *Triclinium*, or large dining-hall *(Jovis Coenatio)*, whence the diners could enjoy a view of the fountains and the trees in the peristyle. In the semicircular apse on the S.W. wall most of the marble and porphyry covering of the pavement still exists (poor and irregular, apparently dating from a late restoration). The remains of the pavement and covering of the wall on the N.W. side are more scanty. — Adjacent to the latter is the *Nymphaeum*, or dining-room for the hot season, containing an elliptical fountain-basin, covered with partly-preserved marble slabs.

Behind the Triclinium is a *Colonnade*, with six cipollino columns (two entire, the others in fragments). A view is obtained, through the broken pavement, of the original level over which the emperors built. Farther on are two other rooms, with semicircular terminations and niches in the walls, which are erroneously termed the *Academia* and *Bibliotheca*. Fine view of the valley of the Circus Maximus and of the Aventine.

The palace-ruins on the S.W. side of the hill may be reached either by passing through the Villa Mills or by following the path that descends among shrubs near the Academia and opposite the Temple of Jupiter Victor (p. 317). To the left of this path are the

remains of the S. façade of the palace of Augustus, including a large *Exedra* in the form of a flat arch, into which is built the gardener's house of the Villa Mills.

The **Villa Mills,** which covers the central portion of the imperial palace, is entered by the iron gate (p. 318) behind the Lararium. In the 16th cent. this villa belonged to the Spada family. The casino was rebuilt at the beginning of the 19th cent. by Sir Charles Mills and was occupied by a nunnery until 1906. In antiquity this was the site of the imperial dwelling-rooms, considerable remains of which were found in the cellars of the villa and of the new convent-building, begun in 1869 but never finished. In the portion adjoining this convent-building faded traces of early Christian frescoes were discovered in 1907, which may be connected with the church of St. Caesareus in Palatio, mentioned at p. 315. The villa contains a pretty Renaissance loggia, with granite columns, gilded capitals, and remains of ceiling-paintings; also a summer-house with frescoes of the school of Raphael, restored about 1820 by Camuccini. The garden behind the casino, with its beautiful cypresses, commands a fine view (especially towards evening) of the Aventine and the S. quarters of the town. — A staircase behind the casino, to the right, descends through the former cellars to the groundfloor of the Domus Augustiana. Here we find a spacious square court adjoined by three rooms, one of which has a square, the others octagonal ceilings of interesting construction. Through an opening in the wall (Pl. z) we enter the so-called —

Stadium, an oblong space (175 yds. long by 52 yds. wide), which was probably a garden, and not, as was formerly supposed, an arena for races and athletic contests. It was originally enclosed merely by lofty walls, and had a large apse covered with a semi-dome on the S.E. side and a balcony on the N.E. side (next the convent of San Bonaventura, p. 303). Subsequently, probably under Septimius Severus, a colonnade of piers adorned with half-columns was built in front of the walls at the sides. The N.E. corner is in best preservation. Here we may note how the brick-core of the columns was covered with white marble at the bases and fluted red marble (porta santa) on the shafts. At each end of the central space is a large semicircular fountain-basin; a considerable number of fragments of the decorations, cornices, etc., of the E. fountain have been found. The wide channel of white marble that runs round the entire central space afforded a convenient water-supply for the garden. At the farther ends of the colonnades are semicircular recesses, in one of which (that to the left) is placed a statue of one of the Muses found here in 1893. Other sculptures found in the Stadium are now in the Museo delle Terme (p. 196). — Beneath the large apse on the S.E. side (ground-

lessly called 'the imperial box') are three chambers with faded remains of frescoes. The elliptical structure in the S.W. hall dates perhaps from the time of Theodoric, whose name occurs on brick-stamps found here.

A staircase between the great apse and the N.E. corner of the Stadium ascends to the level of the upper passage round the Stadium. On a platform here, immediately to the left, are the remains of several rooms and some large cisterns. This point commands a fine view of the Stadium and of the Cælius and the Alban Hills to the S.E. We next pass the back of the apse, the lofty proportions and coffered vaulting of which should be observed, and reach the remains of the *Palace of Septimius Severus.* We distinguish rooms with heating-apparatus and baths, but the general plan is not clear. — We pass between the low remains of several buildings, and then cross a paved bridge to a *Belvedere* supported by three lower stories, and commanding a magnificent * View ranging from the Colosseum in the N.E., over the S. parts of the city and the Campagna, to the dome of St. Peter's in the N.W.

To the right of the Colosseum, in the foreground, are five arches of the *Aqua Claudia* (p. 213), which supplied the Palatine with water. (Beneath the aqueduct passes a new road.) More to the right (S.) are the churches of Santi Giovanni e Paolo, the Lateran, in the foreground San Gregorio, and above it Santo Stefano Rotondo and the casino of the Villa Celimontana. Still farther to the right appear the ruins of the Thermæ of Caracalla (the two towers beyond, to the left, belong to the Porta San Sebastiano, beyond which is the Tomb of Cæcilia Metella) and Santa Balbina with its lofty tower; farther off, San Saba, with its two-storied vestibule, and still more distant the Pyramid of Cestius, and in the Campagna San Paolo fuori le Mura; nearer, the Aventine with its three churches. The *Jewish Cemetery* (Cimitero Israelitico), in the foreground, with its numerous white tombstones, lies within the confines of the *Circus Maximus*, in the hollow between the Aventine and the Palatine. With a few trifling exceptions the walls of the Circus have disappeared, but its form is distinctly traceable from our elevated standpoint. The Circus Maximus was originally instituted by the kings, afterwards extended by Cæsar and furnished with stone seats, and lastly more highly decorated by the emperors. In the time of Pliny it was capable of containing over 100,000 spectators, and after subsequent extensions the number of places was increased to 200,000. The last race which took place here was under the auspices of Totila the Ostrogoth in 549, when the city was to a great extent in ruins. In the centre ran a *spina*, or longitudinal wall (comp. 443). The obelisks now in the Piazza del Popolo and Piazza del Laterano once stood in this circus.

We recross the bridge, turn slightly to the right, and passing the remains of black and white mosaic pavements, reach after about 100 paces a modern staircase. This we descend to the S. edge of the hill and thence return through the corridor to the entrance of the Stadium. We now descend to the left to a series of chambers on the S.W. slope of the Palatine, below the veranda of the Villa Mills. These belonged to a building usually but erroneously known as the —

Pædagogium. A portico of granite columns, one of which

still remains, with a marble entablature now supported by pillars of brick, stood in front of these apartments. The walls are covered with all kinds of sketches (*graffiti*, done with the *stilus*), drawings, and sentences, the most numerous and the best-preserved of which are in the small dark rooms to the right and left of the circular recess, which is alone now accessible. The caricature of the Crucifixion, mentioned at p. 236, was found here. The phrase 'exit de pædagogio' occurs frequently and has suggested the present name of this building. As a matter of fact, however, these rooms were probably prisons, euphemistically described by their inmates as a 'pædagogium', and the building itself belonged to the offices of the imperial dwelling. The real *Paedagogium*, or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education, was situated near the church of Santi Giovanni e Paolo (p. 336).

About 3 min. farther on is a modern house, on the front of which is a bust of *Francesco Bianchini* (d. 1729), distinguished for his researches on the Palatine. Here, in its ancient position, stands an altar *(Ara)* of travertine, with an ancient inscription (*'sei deo sei deivae sacrum'*, etc.), 'dedicated to an unknown God', and probably re-erected in 100 B.C. by the prætor Sextius Calvinus. Then to the right, on the W. margin of the hill, is a fragment of an ancient wall, constructed of blocks of tufa placed alternately lengthwise and endwise, without mortar. This is usually described as part of the original wall of the *Roma Quadrata* (p. 314), but more probably belongs to some substructions of a later period of the Republic. Behind it is a grotto, erroneously supposed to be the *Lupercal*, reverenced in antiquity as the cave in which Romulus and Remus were suckled by the she-wolf. The true Lupercal, which existed even in the imperial epoch as a grotto embellished with sculptures and monuments, must have lain much lower down, at the base of the N. summit of the hill.

Hence we proceed, past the church of San Teodoro, to the exit.

e. Velabrum and Forum Boarium.

The modern Via San Teodoro (Pl. II, 19), leading to the S. along the W. side of the Palatine, approximately follows the line of the ancient *Vicus Tuscus* (p. 298), which was the principal artery of traffic between the Forum and the Tiber. To the left is the low-lying round church of **San Teodoro** (Pl. II, 19; open on Frid. till 9 a.m.; see also p. 165). It is first mentioned in the time of Gregory the Great, and was erected on the substructures of an antique building. In the interior is an early-Christian mosaic of the 7th century.

Farther on the *Via di San Giorgio in Velabro* (Pl. II, 16, 19)

diverges to the right. Its name recalls the ancient Velabrum, a quarter stretching between the Vicus Tuscus and the Forum Boarium.

To the right is **San Giorgio in Velabro** (Pl. II, 19; generally closed; sacristan at No. 19), founded in the 4th cent., re-erected by Leo II. in 682 and dedicated to SS. George and Sebastian, and subsequently often restored. The portico, according to the metrical inscription, dates from one of these restorations, probably in the 12th century. (In the middle ages the word Velabrum was altered to 'velum aureum'.) The interior, a basilica with aisles, 16 antique columns, an old canopy (p. lxiv), and retouched frescoes in the tribune, probably by Pietro Cavallini (1295; p. 420), is under restoration.

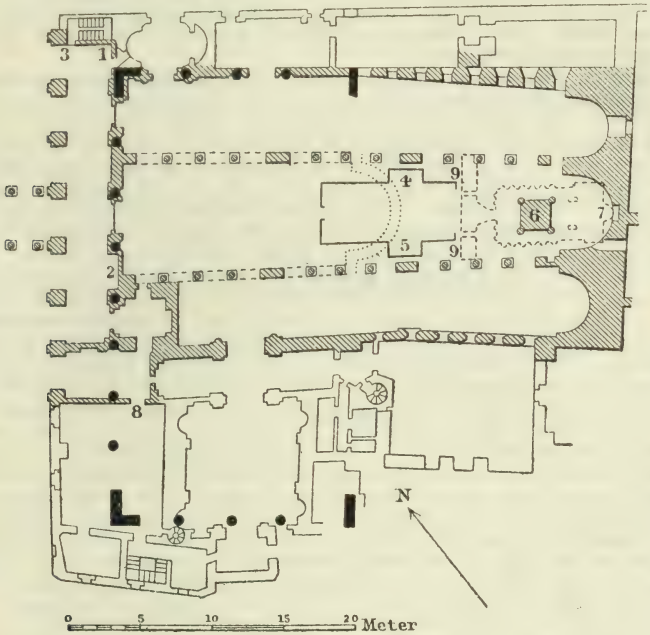
Adjacent to the church is the small *Arcus Argentariorum*, or *Arch of the Money Changers* (Arco degli Oréfici; Pl. II, 19), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The sadly damaged sculptures represent victims and sacrificial utensils. A portrait of Geta here was defaced by command of Caracalla (comp. p. 294). — Farther on is the ***Janus Quadrifrons** (*Arco di Giano;* Pl. II, 19), an arched passage with four façades, of the later imperial age, supposed to have been erected in honour of Constantine the Great. Above it once rose a second story. — From this point to the Tiber stretched in antiquity an extensive square known as the *Forum Boarium*, or cattle-market.

Proceeding through the low brick archways opposite the Arcus Argentariorum, and passing a mill, we reach the **Cloaca Maxima** (Pl. II, 16), an ancient channel constructed for the drainage of the Forum and the adjacent low ground (p. 287), and still discharging this useful function. A basin was formed here, into which springs were conducted to produce a current through the Cloaca. In the mill (20-30 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Palatino (p. 325) its influx into the Tiber. The Cloaca is constructed of tufa with occasional layers of travertine, and at the mouth of peperino entirely.

Following the street beyond the Arch of Janus, and passing the N.W. end of the Piazza dei Cerchi, we reach the Piazza Bocca della Verità, which forms part of the Forum Boarium. In the centre is a pretty baroque fountain erected in 1715 after *Bizzaccheri's* design (group of Tritons by *Moratti*). The Via Bocca della Verità runs hence to the N. to the Piazza Montanara (p. 268). — To the left, at the foot of the Aventine, is the church of —

***Santa Maria in Cosmedin** (Pl. II, 16), sometimes called *Bocca della Verità* (p. 324), a basilica in existence as early as the 6th cent. and many times rebuilt and altered. The fine campanile is later in date. The present basilica stands on the foundations of two ancient Roman buildings. The first of these was a Temple of Hercules *(Templum Herculis Pompeiani)*, probably dating from

the republican period; the other (shaded black on the ground-plan) was a hall for the distribution of grain to the Plebs *(Statio Annonae)*, dating from the 4th cent. A.D. The original basilica (indicated on the plan by dotted lines) consisted simply of a nave and occupied only a part of the corn-hall. Pope Hadrian I. (772-795) nearly doubled this building by the addition of two aisles and of three new apses (shown on the plan by diagonal lines) on the W., where it was adjoined by the ruinous temple of Hercules. The affix 'in Cosmedin' to the name of the church, derived from the



square Al Meidán in Constantinople, refers to the fact that it belonged to the Greek colony in Rome *(Schola Graeca)*; this fact is also the explanation of the galleries for women *(matronaea)* above the aisles, and of the niches in the wall of the apse, for the sacred vessels and books *(pastophoria)*. At the beginning of the 12th cent. the level of the flooring was raised by about 5 ft., the women's galleries were removed, and the nave and aisles covered with flat wooden ceilings of which the present are exact reproductions. The vestibule and the campanile also received their present form at this time. These changes were probably due to Cardinal Giovanni Caetani, who was titular of the church from 1078 to 1118, and afterwards became Pope Gelasius II. (1118-19). His successor Calixtus II. completed the decoration of the interior with the aid of his chamberlain Alfanus. In 1894-99 the disfiguring alterations

of the 16th and 18th cent. were removed and the entire church admirably restored.

Vestibule. The colossal antique marble disc with the mask of a Triton (No. 1 on the plan) probably served originally as a kind of register to admit hot air into a bath, and emitted steam through the eyes, nose, and mouth. It is known as the *Bocca della Verità* from the popular superstition that the ancients on taking an oath used to insert their hand in the mouth of the mask, which closed on the hand of those who perjured themselves. The principal portal, executed, according to the inscription, by a certain Joannes de Venetia about the 11th cent., exhibits a rude imitation of antique motives; on each side are long records of donations of the 9th century. To the right is the tomb of Alfanus (Pl. 2; 1123; see p. 323). A door (Pl. 3), adjoining the mask, leads to the organ-loft, which contains a small museum of objects found in the earlier churches (key kept by the sacristan).

Interior. By the entrance-wall are three marble columns from the Statio Annonæ (see p. 323), other specimens of which may be seen in the wall of the left aisle and in the sacristy. They stood upon a plinth about 5 ft. in height. The flat ceiling (modern, see above) is supported by 20 ancient columns brought from various buildings; an inscription above the fifth to the left indicates the extent of the oldest building and of that of Pope Hadrian. The screens enclosing the musicians' choir (schola cantorum), the ambones (Pl. 4-5), the Easter candlestick (all restored and replaced in their original sites), the episcopal throne (Pl. 7) in the apse, and the beautiful marble *Pavement (opus Alexandrinum) rank amongst the most beautiful decorative works of the 12th cent. in Rome. — The high-altar (Pl. 6) is formed by an ancient bath of red granite. The marble mosaic (opus sectile) below it dates from the 8th century. The ciborium, presented by Cardinal Francesco Caetani, the nephew of Boniface VIII., is a work of Adeodatus Cosmas (ca. 1300). On the wall to the left of the apse are some remains of frescoes of the 11th(?) cent., with Greek graffiti. The frescoes of the apses and the framework of the blind window behind the bishop's throne are modern. The *Crypt* (two entrances, at Pl. 9), below the presbytery, consists of nave and aisles and is entirely hollowed out of the foundation of the ancient temple; in the side-walls are niches with reliquaries. On March 4th it is illuminated and thrown open to the public. — In the *Sacristy* (entrance to the right, in front; Pl. 8) is a mosaic on a gold ground, representing the Adoration of the Magi, a fragment from the Lady Chapel erected by Pope John VII. in 706, in the old church of St. Peter.

The *Via della Salara* (see p. 326) runs hence to the S., towards the Porta San Paolo.

Opposite, towards the Tiber, stands a small and picturesque ***Round Temple**, with twenty Corinthian columns, the ancient name of which is uncertain *(Portunus?)*, though it has been erroneously known as the *Temple of Vesta* since the 16th cent. (comp. p. 299). The ancient entablature and roof and one column have disappeared. With the exception of the circular podium, the whole edifice is built of solid marble instead of the much more usual concrete core veneered with marble slabs. Beneath the present poor wooden roof lies the little church of *Santa Maria del Sole* (Pl. II, 16), formerly called *Santo Stefano delle Carrozze.*

The **Ponte Palatino** (Pl. II, 16), a new iron bridge, connects the Piazza Bocca della Verità with Trastevere (Lungarina, p. 419).

Adjacent, upstream, is the solitary remaining pier of the ancient *Pons Æmilius*, built in 181 B.C., the position of which exposed it to frequent injury from inundations. The two arches next the left bank were carried away by the great flood of 1598, after which it was called *Ponte Rotto*. Below the new bridge is the mouth of the Cloaca Maxima (p. 322), the vault of which, preserved below an arch on the new quay, may be seen from the bridge when the river is not too high.

To the right of the bridge is a second small and well-preserved ***Temple** (converted in 880 into the church of *Santa Maria Egiziaca;* Pl. II, 16), dating, as its style seems to indicate, from the close of the Republic. It is an Ionic pseudoperipteros, with four columns at each end and seven on each side; but those of the portico, which is now built up, were alone detached, the others being merely decorative half-columns. The edifice is built of tufa, with the projecting and sculptured parts of travertine, the whole overlaid with stucco. There is no authority for assigning it (as is commonly done) to *Fortuna Virilis;* more probably it is the temple of the *Mater Matuta*. The interior is uninteresting.

Directly opposite the entrance to this church is the picturesque *House of Crescentius* (Pl. II, 16), commonly called **Casa di Rienzi** (Pl. II, 16), or *di Pilato*, constructed of brick with a singular admixture of antique fragments. On the E. side, Via del Ricovero, a long metrical Latin inscription records that 'this lofty house was erected by Nicholas, son of Crescens, foremost and descended from the foremost, not from motives of ambition, but to revive the ancient glory of Rome'. The Crescentii were the most powerful noble family in Rome at the close of the 10th cent., but no scion of the name of Nicholas can be traced, and the house, the oldest existing specimen of mediæval domestic architecture in Rome, is perhaps not earlier than the 11th or 12th cent. (comp. p. lxiv). The building was originally much larger, and was intended to command the bridge over the Tiber. It has nothing to do with Cola di Rienzo, 'the last of the tribunes', who was born in the Rione Regola.

To the N., following the bank of the Tiber, we may reach the *Theatre of Marcellus* (p. 267), or taking the Via Bocca della Verità (p. 322), proceed to the *Piazza Montanara* (p. 268).

f. The Aventine. Monte Testaccio. Pyramid of Cestius.

Electric Tramway from the *Piazza Venezia* by the Via Arenula and along the Tiber to the *Quartiere Testaccio* and thence by the Porta San Paolo to *San Paolo Fuori*, see Nos. X and 5 in the Appendix.

The *Aventine* (150 ft.), anciently the principal seat of the Roman Plebs, and also afterwards densely peopled, is now occupied

by monasteries and vineyards only and is as yet little disturbed by the modern building activity.

At the base of the hill is the Via della Salara (Pl. III, 16). beginning at the Piazza Bocca della Verità (p. 322), and continued by the Via della Marmorata (p. 328). Immediately beyond Santa Maria in Cosmedin (p. 322) and 2 min. farther streets diverge to the left from the Via Salara, both ascending to the top of the Aventine.

The second of these, the steep *Vicolo di Santa Sabina*, reaches the top of the Aventine in 5 minutes. The extensive remains of tufa walls, which bound the vigna to the right at the corner of the street, date from a *Castle*, whence in the 13th cent. the Savelli commanded the river and the road on its bank. On the top, in the *Via di Santa Sabina*, are the three churches on the Aventine, Santa Sabina, Sant' Alessio, and Santa Maria Aventina, situated close together.

***Santa Sabina** (Pl. III, 16), which probably occupies the site of a temple of Juno Regina, was erected in 425, in the pontificate of Cœlestine I., by Petrus, an Illyrian priest, and restored in the 13th, 15th, and 16th centuries. Honorius III. presented the church, along with the old papal palace adjoining it, to St. Dominic, who made it the headquarters of his order. It is usually entered by a side-door; if closed, visitors ring at the door to the left and proceed through the old portico, now built up, and the principal portal. The cypress-wood doors are adorned with carvings of scriptural scenes, mostly of the 5th cent. (the upper relief on the left is perhaps the oldest representation of the Crucifixion). Comp. p. lxiii.

The Interior, with its open roof and twenty-four ancient Corinthian columns of Hymettian marble, has retained the character of an early Christian basilica almost unimpaired. — Entrance Wall. Over the door, an admirable *Mosaic* (A.D. 430); inscription with the name of the founder, on the left a figure emblematical of the Ecclesia ex Circumcisione (Jewish Christians), on the right that of the Ecclesia ex Gentibus (Gentile Christians). — Nave. On the pavement in the centre, towards the altar, is the tomb of Muñoz de Zamora, general of the Dominican order (d. 1300), adorned with mosaic. Over the high-altar is a ciborium in the style of the 11th cent., by Poccetti (1905). — At the end of the Right Aisle, in the Chapel of St. Dominic, the *Madonna del Rosario with SS. Dominic and Catharine, an altar-piece by *Sassoferrato*, regarded as his masterpiece. Adjacent on the right, Renaissance tomb of Card. Auxias de Podio (d. 1483). — Several fragments of the ancient choir-screen, with ornaments of the 9th cent., have been built into the wall of the left aisle.

The small garden of the former *Dominican Monastery* contains an old orange-tree said to have been planted by St. Dominic. It is visible from the small window opposite the wooden door. The handsome cloisters (1216-25; p. lxiii), with 103 small columns, and the large garden now belong to a Fever Hospital and are quite inaccessible.

Sant' Alessio (Pl. III, 16) is mentioned as early as the 7th cent., when, however, it was dedicated to St. Boniface. About 970 it came into the possession of monks of the Greek Basilian order,

who were succeeded by Benedictines, and after the recovery of the relics of St. Alexius, who gradually superseded the original patron-saint, it was re-consecrated by Honorius III. in 1217. In the neighbouring monastery a blind asylum *(Istituto de' Ciechi)* has been established. We enter the court, and, if the church is closed, ring at the door to the left (fee 25-30 c.).

The Interior was modernized in 1750, and again recently. The N. aisle contains a well and a wooden staircase belonging to the house of the parents of the saint, which formerly stood on this site. In the choir are a bishop's throne and two small columns adorned with mosaic, according to the inscription the remains of a work of 19 columns by *Jacobus Cosmas* (p. lxiv).

The Via di Santa Sabina next reaches a small piazza embellished with obelisks and trophies in stucco. The brown door No. 40, to the right in this piazza, with the arms of the Knights of Malta above it, is the entrance to the —

Villa of the Priorato di Malta (Pl. III, 17; adm. on Wed. and Sat., from 9 a.m. till dusk). Visitors ring, and while waiting for the door to be opened may enjoy the celebrated *View of the dome of St. Peter's at the end of the principal avenue of the garden, to be obtained through the brass-bound aperture above the keyhole. The garden contains one of the finest palm-trees in Rome, injured by a cannon-ball during the siege of 1849. The second floor of the *Priory* contains a large saloon with portraits of all the grand-masters (75) from Frater Gerhardus (1113) down to the present Grand Master Count Galeazzo of Thun and Hohenstein. From the garden we enter the church of —

Santa Maria Aventina (Pl. III, 17), also called *del Priorato*. This church, founded perhaps as early as the 9th cent., belonged successively to the Benedictines and the Knights Templar, and on the suppression of the latter order came into the possession of the Maltese Order. It was remodelled by the Grand Prior Card. Giov. Batt. Rezzonico from plans by Piranesi in 1765.

To the right of the entrance is an ancient sarcophagus, on which the deceased (head unfinished), surrounded by Minerva and the Muses, is represented; the remains of a Bishop Spinelli were afterwards placed in it. Also a statue of Piranesi (d. 1778), and the monuments of several knights of Malta: Grand Master Ric. Caracciolo (d. 1395); Gio. Diedo, Grand Prior of Venice and nephew of Pope Eugene III.; the 'bailli' Bart. Carafa (d. 1405), by the Magister Paulus (beside the altar, to the right), and Sergio Seripando (first recess to the left of the entrance), of the 15th century. The third recess to the left contains a remarkable marble reliquary of the 13th cent., roughly wrought after the pattern of an antique funeral urn.

On the W. brow of the Aventine rises the huge international Benedictine seminary with the handsome church of **Sant' Anselmo** (Pl. III, 17), consecrated in 1900. The muddy Via del Priorato passing to the left of it descends in 10 min. to the Via della Marmorata (p. 328).

The Via della Marmorata (Pl. III, 16, 17) reaches the Tiber in 6 min. from the Piazza Bocca della Verità, and skirts the river for about 2 min., affording to the right a pleasing retrospect of the Ponte Palatino and the Capitol. On the river-bank was the Marmorata, the landing-place and depôt of the unwrought Carrara marble. Opposite lies the harbour of Ripa Grande, in front of the large Ospizio di San Michele (p. 425; ferry 10 c.). Attractive retrospect of the Aventine.

The street now leaves the river and leads S.E. towards the Porta San Paolo. The former *Prati del Popolo Romano*, between the street and the river, are now occupied by a new quarter of ugly tenement houses.

At No. 94 Via della Marmorata is the University **Museo dei Gessi** (Pl. III, 15), containing casts from antiques that are not in Rome. This collection, useful for purposes of study, is open on Wed. & Frid. 2-5 (2-6 in summer), Sun. 9.30 or 10-12.30 (closed on most public holidays and July 16th-Nov. 15th).

After 6 min. the Via del Priorato from the Aventine descends on the left (see p. 327). Just beyond this the street is crossed by a broad thoroughfare, leading on the left, under the name Viale Aventino, to San Saba, Santa Prisca (p. 330), and the Circus Maximus (p. 320), and on the right, under the name Via Galvani, to the river, Mte. Testaccio, and the extensive *Slaughter Houses* (*Mattatoio;* tramway, see No. X, p. 4, in the Appx.).

The **Monte Testaccio** (Pl. III, 15) is an isolated mound, 115 ft. in height and about 1000 paces in circumference, rising above the Tiber, and consisting, as the name (testa = potsherd) indicates, entirely of broken pottery. It is formed of fragments of the large earthenware jars (dolia), in which wine, oil, etc. were imported from Spain, Africa, and other countries on the Mediterranean, and which were unpacked at the neighbouring Emporium (comp. the Plan of Ancient Rome, p. 268). The hill is now honeycombed with cellars, in some of which wine is sold. The summit, marked by a wooden cross, commands a once celebrated panorama, now much injured by the new buildings of the neighbourhood.

To the N., the city, beyond it the Monti Sabatini and the isolated Soracte. To the E. the Sabine Mts., in the background the imposing Monte Terminillo, in the nearer chain Mte. Gennaro, at its base Monticelli, farther to the right Tivoli. Beyond this chain the summits of Monte Velino above the Lago Fucino are visible. To the S. of Tivoli appears Palestrina. After a depression, above which some of the Volscian Mts. rise, follow the Alban Mts.: on the buttress farthest E. is Colonna, beyond it Frascati, higher up Rocca di Papa, Mte. Cavo, below it Marino, finally to the right Castel Gandolfo. In the broad Campagna are the long lines of arches of the Aqua Claudia and the Acqua Felice towards the S.E., the tombs of the Via Appia and that of Cæcilia Metella.

The Porta San Paolo lies about 5 min. beyond the Via Galvani. Just before the gate is reached, a short side-street on the right leads to the Protestant Cemetery.

The **Protestant Cemetery** (Pl. III, 18) is open from 7 a.m. till dusk (ring; custodian, who has the key of the older cemetery also, 20-30 c.). The older burying-ground, adjoining the Pyramid of Cestius, is now disused. In 1825 the present burial-ground was set apart for this purpose. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses, where numerous English, American, German, Russian, and other visitors to Rome are interred. The *Chapel*, in the Romanesque style by A. Holzinger, was erected at the W. end in 1896-98.

Of the Old Cemetery Shelley wrote that 'it might make one in love with death, to think that one should be buried in so sweet a place'. Close to the entrance and seen from the outer edge of the moat surrounding the cemetery, is the tomb of *John Keats* (d. 1821), bearing the melancholy inscription: 'Here lies one whose name was writ in water'. Beside the grave of Keats is that of his friend *Joseph Severn* (d. 1879). Behind rests *John Bell* (d. 1820), writer on surgery and anatomy. *J. A. Carstens* (d. 1798), the painter, is also buried here.

Amongst many illustrious names in the New Cemetery the eye will fall with interest upon that of the poet *Shelley* (d. 1822), 'cor cordium', whose ashes were buried here (near the upper, or eastern, wall); the present tomb, by Onslow Ford, was erected in 1891. Shelley's remains were burned in the bay of Spezia, where they were washed ashore; his heart, the only part not consumed by the flames, is now at Boscombe in England. Adjoining Shelley is the grave of *Trelawny* (d. 1881). On the opposite side of the walk lies *J. A. Symonds* (d. 1893), and below, in the next walk, *Constance Fenimore Woolson* (d. 1894). The graves of *R. M. Ballantyne* (d. 1894), the author, of *William* and *Mary Howitt* (d. 1879 and 1888), and of *John Gibson* (d. 1866), the sculptor, and several other artists may also be recognized. *August Goethe* (d. 1830), son of the poet, is also interred here.

The ***Pyramid of Cestius** (Pl. III, 18), originally on the Via Ostiensis, but enclosed by Aurelian within the city-wall, is the tomb of *Caius Cestius Epulo*, who died before 12 B.C. The Egyptian pyramidal form was not unfrequently adopted by the Romans in their tombs. That of Cestius is formed of concrete and covered with marble slabs; height 116 ft., length of each side at the base 98 ft.

According to the principal inscription on the E. and W. sides ('C. Cestius L. f. Pob. Epulo. pr. tr. pl. VII. vir epulonum'), the deceased, son of Lucius, a member of the Tribus Poblilia, was prætor, tribune of the people, and member of the college of Septemviri Epulones, or priests who superintended the solemn sacrificial banquets. The inscription on the E. side below records that the monument was erected in 330 days under the supervision of L. Pontius Mela and the freedman Pothus. — In the middle ages the pyramid passed for the tomb of Remus. Alexander VII. caused the deeply imbedded monument to be extricated in 1660, and ordered the formation of the present entrance to the vault (19 ft. long, 13 ft. wide, and 16 ft. high), which was originally accessible by ladders only.

The *Porta San Paolo* (Pl. III, 18), immediately to the E. of the Pyramid of Cestius, is the ancient *Porta Ostiensis*. — Hence to *San Paolo Fuori*, see p. 445; tramway, No. 5 in the Appendix.

The Via di Porta San Paolo, diverging to the N.E. from the Via della Marmorata just inside the gate, reaches in 5 min. (left) a fragment of the old *Servian Wall* (Pl. III, 20; p. xxx), about

30 ft. high and 100 ft. long, consisting of large blocks of tufa, laid alternately as headers and stretchers (comp. p. 321). The arch in it is of much more recent date. The remains show that the wall was quite out of use and built over in the later days of the Republic.

A little farther on the Via di San Saba (right) and the Via di Santa Prisca (left) diverge to the churches of these names.

San Saba (Pl. III, 21), dedicated to the Cappadocian abbot Sabas (d. about 531 A.D.), is a church of great antiquity, but was almost entirely rebuilt in 1465. It belongs to the Collegium Germanicum. To the left in the portico is an ancient sarcophagus with a representation of a wedding and Juno Pronuba. The interior contains 17 columns, some of granite, others of marble, with mutilated capitals; the walls of the central apse and of the left aisle show traces of paintings. In the left aisle are five ancient sarcophagi, and other Roman remains may be seen in the convent-garden. The loggia above the entrance commands a fine view.

In the course of the extensive restorations, begun in 1900, numerous antique fragments and sarcophagi were brought to light, as well as the remains of an earlier church (about 13 ft. beneath the present floor), with traces of paintings of the 7th and 12th centuries.

Santa Prisca (Pl. III, 20; usually closed), another very ancient church, but modernised in the 18th cent., is traditionally stated to cover the site of the house of Aquila and Priscilla. Adjacent is the 'Castello dei Cesari' (p. 154), an osteria commanding a beautiful *View of the Palatine and the other deserted S. quarters of the ancient city. — About 5 min. farther on the Via Santa Prisca unites with the Via di Santa Sabina (p. 326).

g. The Via Appia within the City.

From the Arch of Constantine (Pl. II, 22; p. 307) by the Via di San Gregorio to the church of *San Gregorio Magno*, see pp. 334-36. Just beyond the church the Via de' Cerchi diverges to the right.

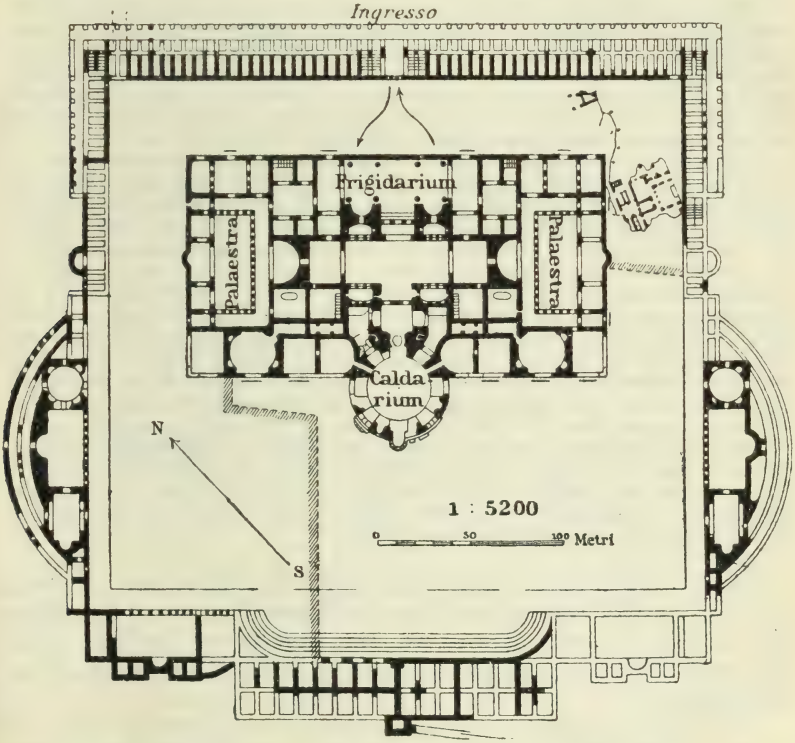
Near the point where the Via San Gregorio unites with the Via di Porta San Sebastiano (Pl. III, 22, 23, 27) was anciently situated the *Porta Capena*, whence the **Via Appia** issued. We follow the Via di Porta San Sebastiano to the left. At Nos. 1-5 in this street is the *Auditorium Appium* (Pl. III, 23), in which views of the antique Via Appia are shown (adm. 10 till dusk, 1 fr.; closed July-Sept.).

After 5 min., at the end of the avenue which runs parallel with the street on the right, a road ascends on the right to the church of **Sana-Balbina** (Pl. III, 23), situated on the slope of the Aventine, and consecrated by Gregory the Great. The church is modernized and destitute of ornament, but retains its open ceiling. It contains a relief (Crucifixion) by *Mino da Fiesole* and the handsome tomb of Card. Stefano Surdi,

by *Johannes Cosmas.* (Visitors ring at the gate on the right of the church.) The adjacent building includes an almshouse and a reformatory for girls.

After following the Via di Porta San Sebastiano for a short distance we obtain a view to the left of the Villa Celimontana (p. 338). After 10 min. the road crosses the turbid streamlet *Marrana.* On the left is a nursery-garden *(Semenzaio Comunale).* On the right, at No. 29, just before reaching the church of Santi Nereo ed Achilleo, is the entrance ($^3/_4$ M. from the Arch of Constantine) to the ruins of the —

***Thermæ of Caracalla,** or *Thermae Antoninianae* (Pl. III, 23, 24; adm., p. 173). These baths were begun in A.D. 212 by



Caracalla, extended by *Heliogabalus,* and completed by *Alexander Severus.* They contained 1600 marble baths, but could accommodate a much larger number of bathers at once. Their magnificence was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora at Naples, mosaics, etc., have been found here, while the massive walls, notwithstanding the destruction of the roof, still bear testimony to the technical perfection of the structure. The bathing establishment proper, surrounded by a wall with porticoes, a race-

course, etc., forming a square, was 240 yds. in length and 124 yds. in breadth, while the entire enclosure was 360 yds. long and as many broad. In the time of the emperors the act of taking a bath had become a highly luxurious and elaborate process, the chief steps in which were as follows: first, a hot-air bath of moderate temperature in the so-called *Tepidarium*, with anointing and gentle massage; second, a hot-water bath in the *Caldarium;* next, a cold plunge in the *Frigidarium* or *Piscina;* and finally, the 'rubbing down' or 'shampooing', with a second anointing. Some of the principal rooms have been identified, but the names given to the others are somewhat arbitrary. The latter were used for gymnastic exercises, conversation, and repose, and included also libraries and gardens.

We first enter the *Frigidarium*, a large unroofed room, with a swimming-basin, then pass to the right through a series of five small rooms *(Apodyteria)*, used for undressing, to the *Palaestra*, a square hall once surrounded by columns, and containing scanty remains of mosaic pavement. In the middle of the long wall, where the well is now, projected a semicircular Exedra (where part of the Mosaic of the Athletes, now in the Lateran, was found; comp. pp. 348, 353). We then enter the central hall, erroneously called the *Tepidarium*, a large room formerly covered with a slightly vaulted roof; in the corners are four basins for tepid baths. — To the right, beyond a small antechamber (cella media) in ruins, is the *Caldarium*, a circular chamber with very thick walls, the vaulting of which has fallen in. The heating arrangements and hot air pipes have been discovered here. By ascending a small flight of steps within the first pier on the right we obtain a good survey of the ground-plan. — The smaller rooms are arranged symmetrically on both sides of the three principal chambers. In the second (S.) *Palaestra* (corresponding to the one mentioned above), where most of the above mentioned mosaic was discovered, are exhibited architectural and sculptural fragments, and the remains of a mosaic pavement with sea-monsters (from the upper floor). — On the S. side of the outer boundary wall a domed octagonal room has been preserved, beside a large swimming-bath. Opposite the Caldarium, outside the W. wall, are distinct traces of a *Stadium* for foot-races. Other remains of the Thermæ are scattered throughout the neighbouring vineyards. — The exit is on the right of the Frigidarium, to which we now return.

Continuing to follow the Via di Porta San Sebastiano, we next reach, on the right, the ancient church of **Santi Nereo ed Achilleo** (Pl. III, 23, 26; custodian at No. 8a), rebuilt by Leo III. about 800, and again by Cardinal Baronius (p. 459) at the close of the 16th century.

The interior exhibits the characteristics of an early basilica. At the end of the nave is an ambo on the left, brought from San Silvestro in Capite; on each side of the altar is a marble candelabrum (beginning of the 16th cent.). Above the arch of the tribune are fragments of a mosaic of the time of Leo III.: Transfiguration, with Moses and Elias, in front the kneeling Apostles, on the right the Annunciation, on the left the Madonna enthroned (comp. p. lxiv).

The opposite church of *San Sisto*, restored by Benedict XIII., is uninteresting. The monastery was assigned to St. Dominic by Honorius III. — The Via della Ferratella then diverges to the left to the Lateran (p. 343).

On the right, a little farther on, is **San Cesáreo** (Pl. III, 27; open on Sun. and festival mornings), a small but curious church, mentioned by Gregory the Great, and finally restored by Clement VIII. In the centre of the anterior portion of the church are two altars of the close of the 16th cent.; at the farther end, to the left, the old pulpit with sculptures: Christ as the Lamb, the symbols of the Apostles, and sphinxes; opposite, a modern candelabrum with ancient basis. The inlaid screen of the presbytery and the decorations of the high-altar date from the middle ages; in the tribune is an ancient episcopal throne.

The piazza in front of the church is adorned with an antique column.

The ancient Via Latina, which diverges here to the left, quitted the limits of the Aurelian city by the *Porta Latina* (Pl. III, 30; closed in 1808; p. 439), 5 min from San Cesareo. Near the gate, to the left, beyond the old monastery, is the church of **San Giovanni a Porta Latina** (Pl. III, 30), which was founded in the 8th cent., rebuilt by Cœlestine III. in 1190, and modernized by restorations in the 16th and 17th centuries. It contains little of interest, beyond four antique columns in the portico and ten in the interior. To the right, nearer the gate, is an octagonal chapel of 1509 (perhaps designed by Bramante), named **San Giovanni in Oleo** from the legend that St. John the Evangelist was thrown into a cauldron of boiling oil at this spot, but having come out unhurt was set at liberty (festival on May 6th).

Farther on in the Via di Porta San Sebastiano, on the left by the cypress, in the Vigna No. 12, is the **Tomb of the Scipios** (Pl. III, 27), discovered in 1780, and now containing merely copies of the ancient sarcophagi and inscriptions (p. 402). Adm. daily 10-5; candles required, 25 c.; closed July-Sept.

Irregular passages hewn in the tufa-rock (perhaps originally a quarry) were used for the interment of members of this family in the 3rd-1st cent. B.C. Above ground the tomb was indicated by a square erection of tufa, fronting on the N. a cross-street between the Via Appia and Via Latina. Parts of the N. façade, with an arched doorway and a projecting cornice, have been preserved. *L. Cornelius Scipio Barbatus*, consul in 298 B.C., was the earliest member of the family buried here; the bones of this hero were re-interred at Padua by Quirini, a Venetian, in 1780. Here, too, were interred the son of Scipio Barbatus, consul in 259, many of the younger Scipios, and the poet *Ennius*. In the 1st cent. A.D. a tomb-chamber with brick walls was added for the freedmen of the Cornelian gens. It was probably injured, or at least altered, during the later imperial age, and various modern alterations have increased the difficulty of realizing its original arrangement.

In the same vigna, to the E., is the **Columbarium of Pomponius Hylas,** or **of the Freedmen of Octavia** wife of Nero, in which a staircase descends to a subterranean chamber, with niches in the walls for the funeral urns (adm. 25 c.; closed July-Sept.). Structures of this kind were common in imperial times and were generally constructed by several families in common, or as a matter of speculation, and each recess could be purchased, given away, or inherited. Their name is derived from the resemblance

of the niches to pigeon-holes *(columbaria)*. The names of the deceased, painted on plaster or carved on marble tablets, are placed above or beneath the niches *(loculi)*, which run in uninterrupted rows round the chamber, even below the low stone benches *(podia)*. The mode of acquisition of the spot was frequently added. Let into the wall under each niche were 2, or more rarely, 1, 3, or 4 *ollae*, or cinerary urns. The nature of the decorations depended of course on the means of the family. The columbarium of Hylas is distinguished by its decorations in stucco and colours. Directly opposite the staircase is a niche decorated with stucco, beneath which is a cinerary urn with shells and mosaic; to the right is an apse with painted vine-tendrils and Victories.

In the adjacent Vigna Codini, No. 13, are three other **Columbaria** (ring; fee $^1/_2$ fr.).

Two of these structures are almost square. The vaulting of the larger building, in which there are more than 600 urns, is borne by a massive central pier. The smaller building, according to the inscriptions, was built in A. D. 10 for the *Slaves and Freedmen of Marcella*, niece of Augustus. — The third columbarium consists of three vaulted passages in the shape of a horseshoe, the walls of which contain rectangular niches of various sizes, some of them formerly adorned with rare marbles and stucco.

A few min. farther on, just inside the Porta San Sebastiano ($1^1/_4$ M. from the Arch of Constantine), is the so-called **Arch of Drusus** (Pl. III, 30), constructed of travertine blocks, partly covered with marble, and still possessing two marble columns on the side towards the gate. It originally had a lateral opening on each side. The name and date (8 B.C.) commonly ascribed to this monument are erroneous; the arch is more probably of the reign of Trajan. Caracalla, for the supply of his baths (p. 331), conducted an aqueduct over it, the brick remains of which seriously mar the effect.

The marble blocks of the *Porta San Sebastiano* (Pl. III, 30), the ancient *Porta Appia*, seem to have been taken from antique buildings. The gate is surmounted by mediæval battlements.

With regard to the *Via Appia* without the city, see p. 441; the *Catacombs of Calixtus*, $1^1/_4$ M. from the gate, see p. 453.

h. The Caelius.

This once densely-peopled hill (165 ft.) was long deserted, like the Palatine and Aventine, but new streets have recently sprung up between the Colosseum and the Via Santo Stefano.

Starting from the Arch of Constantine (Pl. II, 22; p. 307), we follow the Via di San Gregorio (Pl. III, 22) towards the S., leading between the Palatine and Cælius. On the right we observe the handsome palm of the convent of San Bonaventura (p. 303), and the arches of the Aqua Claudia (p. 320). Above the street, on the left, at No. 1, is the entrance to the municipal —

Antiquarium (Pl. II, III, 22), formerly the *Magazzino Archeologico*, containing the antiquities most recently discovered in the city. Adm., see p. 172.

In the Garden are various fragmentary sculptures and inscriptions and the remains of a tombstone of a charioteer with carvings of four-horse chariots.

Room I. In the cabinets on the right are broken specimens in stucco, pottery, and smith's work; inlaid marble decoration and painting (pigments). On the exit-wall, to the right, is a collection of specimens of the most precious marbles. To the left: Brick-stamps; pipes from fountains; iron-mounted door from a tomb. — Room II. The cases contain fragments of sculpture, some of them of great beauty. End-wall (right): below, two fragments of a frieze with the contest of the gods and giants (a Roman work after a Hellenistic original). In the centre, Bull from a group of Mithras. — Opposite is the entrance to a New Room. In the centre, to the left, Statue of a woman, extending her arms in supplication, in basalt (which was selected as resembling the dark green bronze of the original); to the left, Statue of Hermes with a reddish mantle. On the wall opposite the entrance, from left to right: Head of an Egyptian princess of the Hellenistic period (the headdress is a stuffed bird); fragmentary statue of a warrior with a sword-belt (Pergamenian); Diadumenos (after Polycletus; comp. p. xlix); portrait-head of a general (copy of a work by Cresilas, a contemporary of Phidias and Polycletus); fragmentary replica of the Hestia Giustiniani (p. 418); archaic head of a youth; torso of an archaic statue of a warrior (the holes were used to fasten on a bronze sword-belt). End-wall to the right: Head of Perseus, with the winged cap of Hades; head of Diomede (copy of a work of Cresilas, see above). In the centre, Colossal statue of Athena (after Cresilas, see above). Entrance-wall: Head of a goddess (period of Phidias); small head of a Hermaphrodite (Hellenistic); statue of a boy (the wreath and bundle of myrtle-twigs refer to the Eleusinian mysteries); head of the Diadumenos and of another athlete, after Polycletus; archaistic statue of Priapus; Hermes with the ram (after an original in the severe style); head of Athena. — Room III. Objects from the cemetery on the Esquiline. To the right, peperino fragments from the tomb of a member of the guild of flute-players ('tibicines'), who performed at public sacrifices in Rome. To the left, lamps; contents of single graves. In the centre are the remains of a water-conduit. — Room IV. The cabinets contain votive reliefs and figures in terracotta. There are several interesting fragments on the end-wall to the right: statuette of a girl (5th cent. B.C.); in the middle, portion of a relief representing the purification of Orestes (comp. the Corsini Vase, p. 417); in front, in the centre, altar of the Lares of Augustus. To the left are sepulchral sculptures and inscriptions of the republican era in peperino (grey) and travertine (yellow). — Room V. Among the heads to the right may be mentioned the Apollo in the middle of the lowest shelf, on the left; Hellenistic head of a girl with a garland, in the middle of the central shelf on the end-wall; above it, head of a girl expressing strong feeling. In the corner to the left, Group of a satyr and nymph, showing traces of colouring; opposite, remains of a pediment relief with a sacrificial scene, from the Esquiline (the cast on the right is from an original in the Uffizi at Florence). In the centre, to the left, two Muses. Beautiful ornaments on the walls. — Room VI. The large fragments of a late-Roman mosaic, on the walls, with hunting-scenes, were found on the Esquiline. Statue of Athena; charming group of two girls playing.

We continue to skirt the Via San Gregorio and finally pass through an iron gate to the church of —

San Gregorio Magno (Pl. III, 22), originally built by Pope Gregory the Great in 575 on the site of his father's house, and dedicated by that pope to St. Andrew, and afterwards by Gregory II. to his first namesake. In 1633 it was restored under Card. Borghese, by *Giov. Batt. Soria*, who designed the steps, colonnade, atrium, and façade. The interior was modernized in 1725-34. — It was from this church that St. Augustine, a member of the adjoining Benedictine monastery, set out in 596 with forty monks to preach Christianity in England. — Cardinal Vaughan was titular of this church, as was Cardinal Manning before him.

Entrance Court. Under the colonnade in front of the entrance: left, monument of the Guidiccioni of 1643, but with sculptures of the 15th cent.; right, fine monument of the two brothers Bonsi, by *Luigi Capponi* (ca. 1498). Here also is the monument of *Sir Edward Carne* (d. 1561), English ambassador to Rome under Henry VIII. — Interior, with sixteen ancient columns. At the end of the right aisle: Altar of St. Gregory, with small marble reliefs by *Luigi Capponi;* altar-piece by *S. Badalocchi* (?); the predella represents the Archangel Michael with the apostles and other saints, probably by a pupil of *Pinturicchio*. Here to the right is a small chamber preserved from the house of St. Gregory, containing a handsome ancient chair of marble, a recess in which Gregory is said to have slept, and a collection of small relics of saints. Opposite, from the left aisle, the Cap. Salviati is entered. Over the altar on the right, an ancient and highly revered Madonna, which is said to have addressed St. Gregory; left, an altar from the studio of *Andrea Bregno* (1469), disfigured by regilding.

The sacristan (½ fr.) also shows the three detached *Chapels to the left of the entrance, which are connected by a colonnade. A fragment of a wall of the imperial epoch (erroneously said to be earlier than that of Servius), partly covered with remains of other walls, is observed here. To the right, **Chapel of St. Silvia,** mother of Gregory, with her statue by *Cordieri;* in the apse, a fresco (Angelic concert) by *Guido Reni*, greatly damaged (1608). — In the centre, **Chapel of St. Andrew.** Over the altar: Madonna with SS. Andrew and Gregory, painted on the wall in oils by *Roncalli*. On the right, Martyrdom of St. Andrew, *Domenichino;* on the left, St. Andrew, on the way to execution, beholding the cross, *Guido Reni;* two pictures once extravagantly admired. In the left lower corner of each is the portrait of the artist. — To the left, the **Chapel of St. Barbara,** with a sitting statue of St. Gregory in marble, said to have been begun by *Michael Angelo*, completed by *Cordieri*. In the centre a marble table with antique supports, at which St. Gregory is said to have entertained twelve poor persons daily. According to the legend, an angel one day appeared and formed a thirteenth.

We now ascend the *Via di San Giovanni e Paolo*, which leads to the N., passing under several brick arches and skirting (on the left) the antique brick façade, which is now the wall of the lower church of San Giovanni e Paolo. In a few minutes we reach —

***San Giovanni e Paolo** (Pl. III, 22), a small church in the form of a Greek cross, founded about 400 by the senator Pammachius on the site of the house of SS. John and Paul, two high court-officials, who, according to the legend, suffered martyrdom in the reign of Julian the Apostate. When Rome was plundered by Robert Guiscard in 1084 this building was severely injured; but it was

restored in the 12th cent., from which period date the atrium (attributed to the English Pope Hadrian IV.), the mosaic-pavement in the interior, and the architecture of the outside of the apse, with its graceful columns. In 1718 Cardinal Paolucci disfigured the interior by altering it in the baroque style. The conspicuous dome over the chapel of St. John in the right aisle was added in the pontificate of Pius IX., when the whole church was restored by Cardinal Howard, the titular.

The modernized upper church is comparatively uninteresting, but below it are the interesting remains of several earlier structures, for, as at San Clemente (p. 340), several strata of buildings have been found here one above another. These include two *Private Houses*, one with pagan frescoes, the other with Christian frescoes (unique in Rome); an *Early Christian Oratory;* and a *Mediaeval Chapel.* All these were buried since the destruction of 1084 and the subsequent restoration, and remained concealed for seven hundred years. They have been excavated since 1887 under the direction of the Passionist Padre Germano. Festivals on June 26th (see p. 165) and on the first Friday in Lent.

The entrance is at the end of the S. aisle (electric light; sacristan 50 c.). We first enter a Vestibule, in which stand several amphoræ, one bearing the monogram of Christ. To the left of it is a hall, known as the *Tablinum*, painted in imitation of marble. On the vaulted ceiling are marine deities, flowers, and masks, and also three Christian subjects: Moses on Horeb, Moses receiving the Tables of the Law, and a praying woman. These paintings may date from the 4th or 5th century. A room adjoining the vestibule on the right contains older frescoes of genii with festoons of fruit on a white ground (2nd-3rd cent.). Farther on is an *Oratory* ascribed to the building of Pammachius, adorned with frescoes, including one of the beheading of three martyrs (the earliest known representation of a martyrdom). At a lower level is a *Bath Room*, belonging to the earliest constructions on this site. Finally behind the Tablinum, next the Via di Santi Giovanni e Paolo, is a *Chapel* with frescoes of the 9th and 11th centuries (Christ with the Archangels and SS. John and Paul; interesting representation of the Crucifixion).

Beside the church is a tasteful campanile. — The adjoining monastery belongs to the Passionists. The garden (ladies not admitted) commands a fine view of the Colosseum, to the N., and of the Lateran, to the S.E.

We continue to ascend the street flanked by walls, and reach the *Arch of the Consuls Dolabella and Silanus* (Pl. III, 25), constructed of travertine in A.D. 10, to carry the Aqua Marcia over an ancient street. — Near this, on the right, No. 8, is the portal of a hospital which belonged to the former small church of *San Tommaso in Formis* (Pl. III, 22, 25), situated behind it. The mosaic-medallion above the door, representing Christ between a black and a white slave (indicated as Christian by a cross), was executed, according to the inscription, by two masters of the Cosmas family (ca. 1218), and is an allusion to the order of Trinitarians founded in 1198 for the purpose of ransoming Christian slaves.

To the left, the Via Claudia descends to the Colosseum (p. 303).

On the right lies the oblong Piazza della Navicella (Pl. III, 25) with a double row of trees, and the church of Santa Maria in Domnica. In this vicinity, to the S. of the Aqua Marcia, in the direction of the Villa Celimontana, lay in antiquity the *Castra Peregrina*, or barracks of the centurions ('frumentarii') of legions on foreign stations sent to Rome, whose service somewhat resembled that of an officer of the intelligence department. The barracks included several small temples (of Isis, Jupiter Redux, etc.). St. Paul on his arrival in Rome was consigned to the Castra Peregrina, until he was permitted to remove to his own hired house (Acts, xxviii, 16, 30). The small *Marble Boat* ('Navicella') which stands in the piazza recalls the thank-offerings dedicated in the temples by the centurions after dangerous journeys, a small marble boat being an appropriate gift after a sea-voyage. An antique vessel of this kind formerly stood in the vestibule of the church, and having been injured, was replaced by this copy by order of Leo X. Remains of similar marble boats have been found in the Villa Celimontana.

The church of **Santa Maria in Domnica,** or *della Navicella*, one of the oldest deaneries of Rome, was rebuilt by Paschalis I. in 817, to which era the columns of the nave and tribune belong; the portico was erected by Leo X.

The nave rests on eighteen fine columns of granite; the arch of the tribune on two columns of porphyry. On the wall above the nave is a fresco by Giulio Romano (retouched). The *Mosaics* (817-824) were freely restored under Clement XI.: above the arch, Christ between two angels and the apostles, below, two saints; in the vaulting, the Madonna and Child imparting blessings, Paschalis I. holding her foot, on each side angels; beneath all the figures spring forth flowers. — The church is open on the second Sunday of Lent only; on other days visitors ring at the door to the right of the church.

Adjoining the church is the entrance to the ***Villa Celimontana** (Pl. III, 25; adm., see p. 172; fee 25-30 c.), or *Villa Mattei*, founded in 1582, now the property of M. von Hoffmann. The most beautiful part of the grounds, commanding a striking view of the S. quarters of Rome and the Alban Mts., lies to the left of the entrance. Among the few antiquities may be mentioned an obelisk, which in antiquity stood probably in the temple of Isis Capitolina and in the middle ages near the Aracœli until 1582, when it was presented by the Roman Senate to Ciriaco Mattei.

Opposite, Via di S. Stefano Rotondo 6, is the large new *Hospital and Convent of the English Blue Sisters* ('Little Company of Mary', p. 159), dedicated to the Sacred Heart of Jesus. The building is cruciform, and the church in the centre has the shape of a heart. — To visit the adjacent church of Santo Stefano, we follow the Via di Santo Stefano Rotondo to the left, pass through the first green door on the right, and ring to the left on the fourth column.

Santo Stefano Rotondo (Pl. III, 25) is very interesting on account of its construction, and, though greatly diminished in extent, is the largest circular church in existence. It stands on the foundations of the central structure of a large market *(Macellum Magnum)* of the late imperial epoch, but was consecrated as a church in 468 by Pope Simplicius, and in the following centuries gorgeously decorated with marble and mosaics. It then fell to utter decay, but was restored by Nicholas V. about 1450. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central row of columns, while another lower wall, decorated with pilasters, 11 yds. distant, and still traceable round the church, formed the circumference. The edifice thus consisted of three concentric rings, intersected by four transepts. Nicholas V. filled up the spaces between the columns of the central ring with masonry, with the exception of the receding chapels. The roof is rudely constructed of wood. The old entrance was on the E. side; the present vestibule was built by Nicholas V.

Interior. To the left is the ancient episcopal throne, an antique chair, from which Gregory the Great delivered one of his homilies; then an altar-niche with mosaic (642-649); farther on (l.), a chapel with a fine monument of the early 16th century. Most of the fifty-six columns are of granite, a few of marble. Fearful scenes of martyrdom are painted on the walls, by *Tempesta* and *Pomarancio* (freely retouched). In the centre is a wooden tabernacle. The roof is borne by two lofty columns of granite and two pillars. Donough O'Brien, king of Castel and Thomond (p. 106), was buried in this church.

Beyond the church the Via di Santo Stefano Rotondo (Pl. III, 25, 28) leads past a large *Military Hospital* (to the left) and the arches *(Arcus Neroniani Aquae Claudiae)* of the continuation of the Aqua Claudia built by Nero for his Golden House to (5 min.) the vicinity of the Lateran (p. 343).

i. San Clemente. The Lateran.

Tramways from the *Piazza Venezia*, the *Piazza San Silvestro*, and the *Piazza di San Pietro* to *Piazza di Porta San Giovanni*, see Nos. 4, 8, and 16 of the Appx. — Omnibus from the *Piazza San Pantaleo* via Piazza Venezia to *Piazza San Giovanni*, see No. 2 of the Appendix.

From the Colosseum (Pl. II, 22; p. 303) several streets run towards the S.E.: to the left the Via Labicana towards the Thermæ of Titus (p. 308), to the right the Via de' Santi Quattro to Santi Quattro Coronati (p. 343), joining the Via di Santo Stefano Rotondo (p. 338) near the Lateran; and lastly, between these, the Via di San Giovanni in Laterano, running direct to ($^1/_2$ M.) the Lateran. The last street leads in 5 min. to a small piazza, where on the left rises the church of —

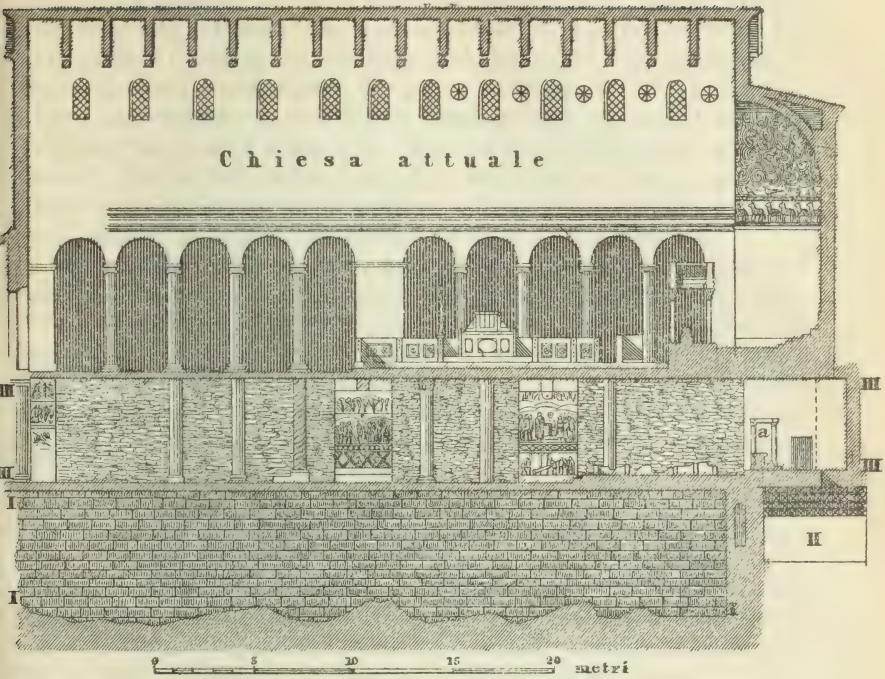
***San Clemente** (Pl. II, 25; one of the side-entrances from the street generally open; if not, visitors ring at the principal door under the portico; closed during mid-day), one of the best-preserved basi-

licas of Rome. Excavations begun in 1858 and continued from 1861 by Prior Mullooly (d. 1880) have laid bare the early-Christian lower church and two different strata of Roman masonry below. The Christian basilica (now the lower church) is mentioned by St. Jerome as early as 392, and in 417 was the scene of a council of the church. St. Cyril, the apostle of the Slavs, who died at Rome in 885, was buried here. The basilica was almost entirely destoyed in 1084 on the entry of Robert Guiscard into Rome, and in 1108 Paschalis II. erected on its ruins the present upper church, with which he incorporated several ornaments of the lower, such as the choir and the ambones. The upper church was also frequently restored, finally with considerable taste by Clement XI., who, however, added the unsuitable ceiling of the nave. — St. Clement (91-100), according to Roman tradition, was the third successor of St. Peter, and suffered martyrdom in the Black Sea. This church, which stands on the traditional site of his house, gives a title to a cardinal and belongs to Irish Dominicans.

From the principal gate in the Via di San Clemente, we first enter the *Atrium*, surrounded by a colonnade and paved with fragments of marble (giallo and verde antico), and beyond it the *Upper Church, consisting of nave and aisles, but, like most early-Christian basilicas, without a transept. Comp. p. lxii.

Interior. — The Nave with its flat ceiling is separated from the aisles by sixteen antique columns, and contains the **Screen* of the choir and the *Ambones* from the lower church, with the monogram of Pope John VIII. (872; key kept by the sacristan). The *Canopy* with four columns of pavonazzetto dates from the time of Paschalis II. (p. lxiv). — In the Tribune is an ancient episcopal throne, restored in 1108. *Mosaics* (p. lxv) of the tribune of the 12th century. On the rood-arch in the centre: Bust of Christ with the symbols of the four evangelists, (l.) SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem, (r.) SS. Peter and Clement, below them Jeremiah, lower down the city of Jerusalem. On the vaulting: Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are thirteen lambs. On the wall of the apse, Christ and the apostles, restored by means of painting only. — On the wall to the right of the tribune are the monuments of Card. Roverella (d. 1476), by *Giovanni Dalmata* and *Andrea Bregno*, and of Archbp. Brusati, by *Luigi Capponi* (1485). — The chapel to the right of the Canopy is elaborately adorned with frescoes of scenes from the lives of SS. Cyril and Methodius, executed by *S. Nobili* in 1886 at the expense of Abp. Strossmayr. In the adjoining chapel in the apse, at the end of the right aisle, is a statue of John the Baptist by *Simone di Giovanni Ghini* of Florence (15th cent.). — To the left of the principal entrance, the *Cappella della Passione* or *di Santa Caterina*, with frescoes

S.CLEMENTE.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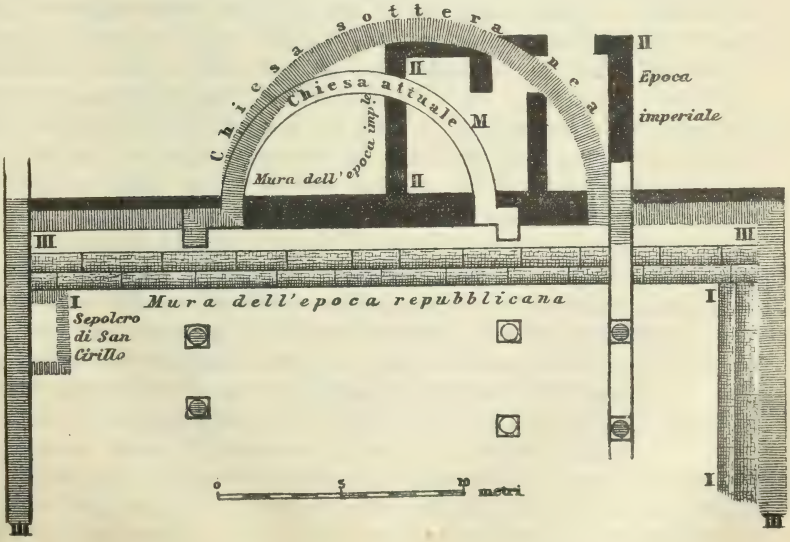
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(retouched) probably painted by *Masaccio* at a late period of his life at the instance of Card. Branda Castiglione (d. 1443). On the arch over the entrance, the Annunciation. To the left, outside the entrance, St. Christopher. On the wall behind the altar, a Crucifixion. On the left wall, scenes from the life of St. Catharine of Alexandria: above, she refuses to worship a heathen idol; teaches the king's daughter in prison; below, she disputes before Maximian with the doctors (best of the series); an angel destroys the wheels on which she was to be broken; her execution. The paintings on the window-wall, greatly damaged, illustrate the story of St. Ambrose.

As mentioned on p. 340, and as the accompanying plan and sections show, there exist below the present church several older strata of masonry. Lowest of all, and forming a right angle, are two massive walls, constructed of blocks of tufa quarried on the Cælius itself and probably dating from the republican epoch (No. I in the ground-plan and in the section). Above these are remains of work-manship of the imperial era, executed in the 2nd cent. after Christ (No. II in the ground-plan and in the section; see also p. 342). Upon these artificial foundations in the 4th cent. was erected the Christian basilica which now forms the *Lower Church, the altar of which stood at the point marked *a* in the section. This was a much grander edifice than the church afterwards superimposed, its nave having been as broad as that of the upper church and one of its aisles put together, and the lower apse was accordingly considerably wider than the upper. During the construction of the upper church the lower was entirely covered up, and until the present day the two churches were never in use at the same time. — The lower church (electric light; adm. $^1/_2$ fr.) is shown daily 9.30-12 and 2.30 till sunset, except Sun. and holidays. It is fully illuminated from 3 p.m. till sunset on 22nd and 23rd Nov., 31st Jan., 1st Feb., and on the second Monday in Lent. The entrance is from the sacristy of the upper church (in the right aisle), on the walls of which are hung copies of the frescoes in the lower church, and plans comparing the upper with the lower part of the edifice.

A broad marble staircase,with inscriptions on the walls, descends to the vestibule in which the nave and aisles of the lower church terminate. The walls between the columns of the right aisle were built on the occasion of the construction of the upper church. The buttresses constructed during the recent excavations for the support of the upper church are recognizable by their whitewash.

The *Frescoes date from different periods, extending over seven centuries. Some of them are in excellent preservation.

Vestibule. Immediately by the staircase is a female head with a halo (5th cent.). — Farther to the left, under the first arch,where the original tomb of St. Cyril probably lay, Christ enthroned, between the archangels Michael and Gabriel, while SS. Andrew (l.)

and Clement (r.) introduce the kneeling St. Cyril. To the left kneels Cyril's brother Methodius (9th cent.). — Opposite (on the right), a mother finds at the altar of St. Clement her child who had been swallowed up by the sea and thrown on shore a year later. Under it, the family of the donor grouped round the medallion-portrait of St. Clement. To the right is the dedication: *Ego Beno de Rapiza pro amore dei et beati Clementis pingere feci* (9th cent.). — On the right, farther on, the Transference of the remains of St. Cyril from the Vatican to San Clemente in the reign of Pope Nicholas, with the dedication: *Ego Maria Macellaria pro timore Dei et remedio anime mee haec pingere feci.* — At the end of the vestibule on the right is the entrance to the —

Left Aisle. Over the door of the latter are three badly-preserved frescoes of which that in the centre represents the resuscitation of a child. The frescoes on the S. wall illustrate scenes fromthe Old Testament (lower row) and New Testament (upper row). At the left corner, Jacob's dream (below) and Crucifixion of St. Peter (above); then, Esther before Ahasuerus (below; not St. Cyril before the Emp. Michael) and the Madonna (above). On the side-wall, Baptism in presence of St. Clement.

The Nave is now entered through the arch in the right wall. Here, immediately to the left, is a fresco in three sections, one above the other. Half of the uppermost, the Enthronement of St. Clement, is destroyed. That in the centre represents St. Clement celebrating mass; on the right Theodora converted to Christianity and her husband Sisinius struck with blindness; the smaller figures on the left are those of the donor Beno and his wife. Below it is also the dedicatory inscription: *Ego Beno de Rapiza cum Maria uxore mea*, etc. The lowest represents Sisinius causing a column to be bound instead of St. Clement (9th cent.). The lateral surfaces of this pier, the view of which is obscured by the proximity of the walls (best seen from the left aisle), are also adorned with frescoes, representing St. Blasius, and Daniel in the lions' den. — Farther on towards the vestibule, on the same wall, is another and larger fresco in three sections. The highest, now half obliterated, represents Christ between Michael and St. Clement (l.), and Gabriel and St. Nicholas (r.). In the centre are three scenes from the life of St. Alexius, placed side by side as is the case with scenes on Roman sarcophagi: *a.* Alexius returns unrecognized to Rome as a hermit; *b.* Pope Boniface I. blesses the dying man; *c.* The betrothed of St. Alexius recognizes his corpse. Below are ornamental frescoes, with flowers and birds.

The frescoes of the external wall of the right aisle are almost obliterated. A niche here contains a group of Mary with Jesus. On the arch above, Christ (beardless), with figures of angels and saints on each side; large representation of the Last Judgment (9th cent.).

Basilica di S. Giovanni in Laterano

1. *Capp. Corsini*
2. *Capp. Cesi*
3. *Capp. Santorio (Godoi)*
4. *Capp. Lancellotti*
5. *Capp. del SS. Sacramento*
6. *Capp. del Coro*
7. *Capp. Orsini*
8. *Capp. Torlonia*
9. *Capp. Massimi*
10. *Pittura di Giotto*
11. *Sep. del Card. Guissano*
12. *Statua d'Enrico IV di Francia*

Scala 0 10 20 40 60 80 100 Metri

Below the apse are the remains of Buildings of the Imperial Age (No. II, marked black in the Plan), built of brick. The first of the three adjoining chambers is enriched with stucco. The next is an antechamber to a *Chapel of Mithras*, in which, rather singularly, a statue of the Good Shepherd was found. These chambers are partly filled with water and therefore inaccessible, but it is proposed to drain them.

A transverse street opposite to San Clemente leads to the Via de' Santi Quattro, which ascends to the left to the church of —

Santi Quattro Coronati (Pl. II, 25; entrance by the gate of the Ospizio di Orfane), dedicated to SS. Severus, Severianus, Carpophorus, and Victorinus, who suffered martyrdom under Diocletian. Five sculptors, who met with a similar fate for refusing to make images of heathen gods, are also revered here (the 'scarpellini', or stone-masons, therefore possess one of the chapels). The date of the foundation is very remote, and probably some ancient structure was used in building the church. After its destruction by Robert Guiscard, it was rebuilt by Paschalis II. in 1111, restored under Martin V. by Card. Alfonso Carillo, and afterwards partly modernized. Key in the entrance-court to the right ($^1/_2$ fr.).

The church (under restoration since 1907) now has two Entrance Courts, a peculiarity owing to the diminution of its size on one of the restorations, probably by Paschalis II. It originally extended over the whole of the second court, and its former breadth is indicated by the ancient columns in the walls of this court. The disproportionate size of the tribune in the interior can hardly be otherwise accounted for. — On the right, under the colonnade in front of the entrance to the second court, is the *Cappella di San Silvestro* (belonging to the stone-masons), consecrated under Innocent IV. in 1246, with interesting, though unattractive ancient paintings from the life of Constantine, still somewhat after the Byzantine style. — The Interior consists of nave and aisles with galleries. The tribune is decorated with baroque frescoes by *Giovanni da San Giovanni* and contains a ciborium from the studio of *Andrea Bregno*, presented by Innocent VIII.

To the right, farther on in the Via di San Giovanni in Laterano (p. 339), is a large hospital for women. The Via di San Giovanni ends at the Piazza di San Giovanni in Laterano (Pl. III, 28), the buildings in which were erected by Sixtus V., except the new houses to the left, at the S. end of the Via Merulana (p. 209). In the S.W. corner is the old Baptistery, in the S.E. angle the transept-façade of San Giovanni in Laterano (p. 345), and on the E. the Lateran Palace, with the Museum (p. 347).

In the centre rises an *Obelisk* of red granite, originally erected by King Tutmes III. (1436-1427 B.C.) in front of the temple of Ammon at Thebes, and brought by Emp. Constantius to the Circus Maximus A.D. 357. In 1587 it was discovered there in three pieces, and in 1588 was erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 105 ft. in height, or with the pedestal 154 ft., and over 430 tons in weight.

We first visit the octagonal ***Baptistery**, *Il Battistēro*, or *San*

Giovanni in Fonte, which was long the only baptistery at Rome, and afforded a model for all later buildings of the kind. Here, according to the Roman tradition, Constantine the Great was baptized by Pope Sylvester I. in 324 (his baptism, in fact, took place in 337, shortly before his death). Sixtus III. (d. 440) is regarded as the true founder. In 461 Pope Hilarius added to the baptistery the *Oratories of St. John the Evangelist* and *St. John the Baptist* on the E. and W. sides respectively, and about the year 640 John IV. added the *Oratory of San Venanzio*, adjoining the former. Leo X. roofed the baptistery with lead, and his successors decorated and modernized it.

From the piazza we at once enter the precincts of the Baptistery itself (Pl. *a*). It is divided into a central space and surrounding passage by eight large columns of porphyry with antique marble entablature, which are said to have been presented by Constantine. In the centre is the font, an ancient bath in green basalt. The frescoes are by *A. Sacchi*, *Maratta*, and others. — Adjacent, to the right, is the Oratory of St. John the Baptist (Pl. *b*), containing a statue of the saint in bronze by *L. Valadier*, executed in 1772 (after Donatello), between two columns of serpentine. The bronze doors, which sound a musical note in opening or shutting, were presented by Hilarius. — On the left, opposite this oratory, is the Oratory of St. John the Evangelist (Pl. *c*), with bronze doors of 1196, and adorned with fine *Mosaics* representing birds and flowers on a golden ground. The relief of St. John with the kneeling figure of Leo I. is by *Luigi Capponi*. The statue of the saint, between two alabaster columns, is by *Landini* (d. 1594). — A third door admits to the square Oratorio di San Venanzio (Pl. *d*), with elaborate mosaics (640-642). — The fourth door, opposite to the entrance from the piazza, opens on the Portico di SanVenanzio (Pl. *e*), formerly the vestibule of the Baptistery, when the chief entrance was on this side. In 1154 the portico was converted into two chapels. The apse to the left is enriched with admirable *Mosaic* of the 5th cent., consisting of gold arabesques on a blue ground. Over the door to the Baptistery is a Crucifixion, a relief in marble, from an altar from the studio of *Andrea Bregno*, presented by G. de Pereriis in 1492. The outer door of the portico is adorned with two ancient columns of porphyry with their architrave.

The Court, in which rises a monument to Leo III., by *Annibale Monti*, presented in 1904 by Roman Catholic workmen's associations, was entirely restored at the same time as the choir of the Lateran basilica (see p. 345).

The basilica of ***San Giovanni in Laterano** (Pl. III, 28), '*omnium urbis et orbis ecclesiarum mater et caput*' (p. xxxv), was founded by Constantine the Great in a palace of the family of Laterani which he had presented to Pope Sylvester I. It was called the *Basilica Constantiniana* after its founder, and sometimes

Basilica Sancti Salvatoris, or *Aula Dei*, as being a second Zion, and gradually became privileged to grant the most ample indulgences. It was overthrown by an earthquake in 896, but was re-erected by Sergius III. (904-911), and dedicated to John the Baptist. In 1308 it was burned down, but it was restored by Clement V., and decorated with paintings by Giotto. A second fire destroyed the church in 1360, after which it was rebuilt by Urban V. and Gregory XI. It was altered by Martin V. (1430) and Eugene IV., and finally modernized in the baroque style after the time of Pius IV. (1560). The vestibule of the N. transept (next to the obelisk) is the work of *Domenico Fontana* (1586). The present form of the interior is mainly due to *Fran. Borromini*, to whom Innocent X. entrusted the superintendence of the work about 1650. The principal façade was added by *Aless. Galilei* in 1734, under Clement XII. Under Leo XIII. the choir was enlarged by moving back the tribuna (1878-85). — Five important Councils have been held in this church, *viz.* those of 1123, 1139, 1179, 1215, and 1512.

The principal Façade, abutting on the Piazza di Porta San Giovanni (p. 354), is very effective. In the centre, on either side of an open loggia, are coupled columns on lofty pedestals, flanked with pilasters. The Attic story is crowned by statues (20 ft. high) of Christ between apostles and saints, which are conspicuous from many parts of Rome. From the balcony in the centre of the loggia the Pope used to pronounce his benediction on Ascension Day. The vestibule beneath the loggia is 196 ft. long and 33 ft. deep. Of the five entrances the *Porta Santa*, to the right, is walled up and is opened only in the year of jubilee (p. 365). The central entrance has two antique bronze doors brought from the Curia (Sant' Adriano, p. 295). To the extreme left is an ancient statue of Constantine the Great, found in his Thermæ (p. 203).

The façade of the S. transept, looking on the Piazza di San Giovanni in Laterano (p. 343), is also adorned with a portico, built by Sixtus V. in 1586. The pointed caps of the small campanili, standing far apart, were added by Pius IV. The vestibule below, to the right, contains a bronze statue of Henri IV. of France, by *Nic. Cordier* (Pl. 12; 17th cent.).

The Interior (at present under restoration), 426 ft. in length, consists of a nave with double aisles, a transept, and choir. The nave owes its present form to *Borromini*, who united the original columns in pairs to form twelve pillars. He retained, however, the gorgeous wooden ceiling, ascribed to Michael Angelo but really executed by Giacomo della Porta. The richly inlaid pavement was a gift of Martin V. (Colonna). In the niches of the pillars are colossal statues of the Twelve Apostles, of the school of *Bernini*, and reliefs by *Algardi*. Over these are the figures of twelve prophets. On the right and left at the end of the nave are the only two

antique granite columns now visible. Below, in front of the *Confessio*, is the handsome monument of Pope Martin V. (d. 1431), in bronze, by *Simone di Giov. Ghini.* — The Transept, which is raised by four steps, was restored under Clement VIII. by *Giac. della Porta* (1603) and adorned with frescoes. In the centre is the * *Canopy*, a beautiful Gothic work by *Giov. di Stefano* (1369), with a fresco of the Crucifixion by *Antoniazzo Romano.* Below it is the high-altar *(Altare papale)*, at which only the pope or a substitute named by him may read mass. The altar contains numerous relics, including the heads of SS. Peter and Paul and a wooden table from the catacombs which is said to have been used as an altar by St. Peter. Here to the right are two fine columns of giallo antico, and above is the richly decorated *Organ.* To the left is the large *Altar of the Sacrament*, with four antique columns of gilded bronze, which belonged to the original basilica. — The chapel to the left of the choir (Pl. 6) contains a portrait of Martin V. by *Scip. Gaetano*, and an altar-piece by the *Cav. d'Arpino.* Carved choir-stalls by *Girol. Rainaldi.* — To the left of the choir is the tomb of Leo XIII. (d. 1903), by *Giulio Tadolini*, unveiled in 1907; above the sarcophagus of verde antico is the figure of the pope in an attitude of benediction, accompanied by the Mourning Church and a workman in pilgrim dress. To the right of the choir is the tomb of Innocent III., by *Lucchetti*, erected by Leo XIII. In the chapel farther to the right, on the left side, is the monument of the philologist Laurentius Valla (d. 1457), a canon of this church.

The walls and floor of the Choir are covered with slabs of polished marble. To the right and left are three balconies with gilded railings. The ancient Apse, moved back at the extension of the choir in 1884, contains precious mosaics by *Jacobus Torriti* (p. lxv; 1290; or perhaps older works restored by him), representing the Saviour enveloped in clouds; below, at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, SS. Francis, Peter, and Paul, and (r.) John the Baptist and SS. John, Andrew, and Anthony. — In the Ambulatory are two mosaic tablets, with inscriptions relating to the construction of the church, and statues of Peter and Paul, of the 13th century. — Adjoining the ambulatory is the Sacristy, the inner bronze doors of which date from 1196. In front of the altar is the tomb of the canon Fulvius Ursinus (d. 1600); to the left, an Annunciation by *Marcello Venusti* after a drawing by Michael Angelo.

Aisles. On the back of the first pillar on the right (Pl. 10), **Giotto*, Boniface VIII. between two cardinals proclaiming the first jubilee (1300). On the next pillar is the funeral inscription of Pope Sylvester II. (d. 1003). The second chapel on the right (Pl. 8) belongs to the Torlonia family and is richly decorated with marble and gilding; over the altar, Descent from the Cross, a

marble relief by *Tenerani* (a custodian opens this and other chapels, $^1/_2$ fr.). The third chapel (Pl. 9), belonging to the Massimi, constructed by *Giac. della Porta*, contains the Crucifixion, an altar-piece by *Sermoneta*. Above the opening looking into the chapel is a relief of St. James, which adorned an altar from the studio of *Andrea Bregno* (1492), presented by G. de Pereriis (the other portions of the altar are in the cloisters). Farther on, the monument (Pl. 11) of Card. Guissano (d. 1287; the older portions by the *Cosmati*); that of Card. Ranuccio Farnese, by *Vignola* (at the back of the last pier of the nave), and that of the Portuguese cardinal Ant. de Chiaves (d. 1447), by *Filarete*, removed during the alterations of 1650 but afterwards pieced together again. — The first chapel on the left, that of Sant' Andrea Corsini (Pl. 1), built by *Al. Galilei* in 1734, contains four ancient porphyry columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls are sumptuously inlaid with precious stones. Below the chapel is the burial-vault of the Corsini, with a *Pietà by *Antonio Montauti* (or more probably *Bernini*, though not in his usual style).

The sacristan conducts visitors from the last chapel of the S. aisle into the interesting *Cloisters (Chiostro), constructed in the 13th cent. by *Petrus Vassallettus* and his brother (1222-30; comp. p. 448), with numerous small spiral and inlaid columns (p. lxiv). Various fragments from the old church are deposited in the passages. The monastery was founded at the end of the 6th cent. by Benedictines from Monte Cassino.

In the Via Ariosto, which begins on the N. side of the Piazza di San Giovanni in Laterano, lies the **Casino Massimi** (Pl. II, 28; not visible from the piazza), the only relic of the *Villa Massimi*. Three rooms in this are adorned with *Frescoes* from the three Italian poets Dante, Ariosto, and Tasso, painted for Prince Camillo Massimi in 1821-28 by the German artists Jul. Schnorr, Ph. Veit, A. Koch, Overbeck, and Führich (admission only by special permesso of Prince Lancellotti).

On the E. side of the Piazza di San Giovanni in Laterano, adjoining the basilica, rises the —

Palazzo del Laterano (Pl. III, 28), to which, together with the Vatican and Castel Gandolfo, the privilege of exterritoriality was secured by a law of 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon (comp. p. 373). The old palace was much larger than the present one, and included the Sancta Sanctorum Chapel (p. 354). After the great fire in 1308 it lay in ruins, but these were removed, and the new palace erected by *Domenico Fontana*, by order of Sixtus V. in 1586. As it remained unoccupied, it was converted by Innocent XII. into an orphan-asylum in 1693. In 1843 Gregory XVI. set apart the palace for the heathen and Christian antiquities for which the Vatican and Capitoline museums no longer afforded space,

and named it the ***Museum Gregorianum Lateranense.** The entrance is in the Piazza di Porta San Giovanni (p. 354), on the E. side of the palace. Admission, see p. 173.

On the groundfloor is the so-called ***Museo Profano,** or collection of ancient sculptures, including several admirable works. Comp. *Helbig*, Antiquities in Rome, vol. i, pp. 465-518. — We cross the entrance-hall and follow the arcades of the court, to the left, to the end of the W. wing, where we begin with Room I. (comp. ground-plan, p. 345).

I. Room. Entrance-wall: 6. Statuette in the style of the Athena Parthenos of Phidias; 10. Tomb-relief (warrior's farewell); 11. Education of the young Æsculapius (fountain-relief). Left wall: 13. Two pugilists (in relief); 15. Bust of Marcus Aurelius; 20. Roman emperor accompanied by lictors; the upper part of this relief (now in the Thermæ Museum, p. 195) represents the Temple of Venus and Roma, which was founded by Hadrian (p. 303), so that the restoration of the emperor's head as Trajan is erroneous. In front of the last, 19. Statuette of a girl; 26. Nymph giving water out of a drinking-horn to a boy-satyr (fountain-relief). Right wall: Several excellent torsos; 51. Portion of a statue of Artemis, with traces of a deer on the left arm. In the centre a mosaic with pugilists, from the Thermæ of Caracalla (see 1st floor, p. 353). — II. Room: interesting architectural fragments, especially from the Forum of Trajan. 86, 130, 168. Fragments of a frieze, in the centre of the walls of the entrance, the egress, and that on the right. — III. Room. By the entrance-wall: 255. Statue of Æsculapius. Right wall: 256. Antinous (p. lvi; head modern), found at Ostia. — IV. Room. Entrance-wall: 273. Roman female portrait. *278. *Medea with the Peliades* preparing the cauldron for the sacrifice of Pelias; the sorceress is the figure on the left (a Greek relief). 291. Statue of Germanicus. Right wall: 319. *Statue of Mars.* Wall of egress: 348. Replica of the reposing Satyr of Praxiteles (p. l). On a cippus: 352. *Bust of a Youthful Member of the Claudian Gens.* In the centre, 382. Beautiful basin of lumachella (a kind of shell-marble).

We now cross the corridor to the —

V. Room. Rear wall: 394. Roman portrait-bust; *396, 405. Hermæ of Pan; 397. Statue of Æsculapius; 403. Statue of Hygieia (erroneously restored as a Muse); 407. *Cinerary Urn* with a relief of two boys, one leaving the cock-fight in tears with his defeated cock, the other embracing his, which has been a winner. In the centre: 399. Stag, in basalt, which originally bore a figure of Artemis. — VI. Room: Collection of sculptures from Cære (p. 488). Entrance-wall: 427. Circular altar with Pan and two dancing Horæ; on it, 428. Colossal portrait-head of Augustus; 433. Statue of an emperor, head modern. Rear wall: 435, 437. Colossal sitting

figures of Tiberius and Claudius; between them, 436. The younger Agrippina(?). Wall of egress: 439. Statue of an emperor. At the window: 442. Relief with representation of the deities of three Etruscan cities (Tarquinii, Volci, Vetulonia). On the pillar between the windows: 445. Female portrait-statue (perhaps Drusilla). In the centre: 447, 450. Two sleeping Sileni (from a fountain); 448. Altar of the Lares, with representation of sacrifice. — VII. Room. On the right: *462. So-called *Dancing Satyr*, found on the Esquiline; more probably Marsyas endeavouring to pick up the flutes thrown away by Athena, and recoiling on the appearance of the goddess, from a group by Myron (p. xlviii; the arms and cymbals are erroneously restored). Opposite the entrance: on a revolving pedestal, **476. *Sophocles*, one of the most beautiful ancient portrait-statues in existence, found at Terracina in 1838. 'In the statue of the poet the sculptor has endeavoured to produce a type of perfect manhood, to portray the self-reliance of genius and the unruffled dignity of manly beauty; and he has accomplished his object by the general grandeur of his design, the easy attitude and noble symmetry of the figure, and the expressive attitude of the head; while the broad and lofty forehead, the gentle and imaginative eye, the firm cheek, and the earnest but benevolent mouth complete the picture of a man who has attained the zenith of human excellence and happiness.' To the right: 475. Portrait of a Diadochos. — VIII. Room. Entrance-wall: left, *487. Relief of the comic poet Menander and his Muse; to the right, above, 496. Small head of a sleeping nymph; 497. Small head of a victorious athlete. Left wall: 515. Fragment of a Roman relief. In the centre: *534. *Statue of Poseidon*, found at Porto. — IX. Room, containing numerous fine architectural fragments brought to light by the excavations in the Forum and the Via Appia. In the centre: 656. *Triangular Base* with Bacchantic dances. — X. Room: chiefly sculptures from the tombs of the Haterii, on the Via Labicana near Centocelle. Entrance-wall: 675, 677. Portrait-busts, placed in a tastefully adorned shrine, in the manner usually adopted by the Romans for portraits of their ancestors; farther on, 676. Relief of a large tomb, with lifting-machine adjacent; 691. Relief of a dead woman lying in state, surrounded by mourners. Wall of egress: 719. Relief with representation of Roman buildings, among which the Arch of Titus and the Colosseum are distinguishable. Above it, 721. Relief with Mercury (broken), Ceres, Pluto, and Proserpine; 722. Fragments of reliefs with branches of lemon-trees and apple-trees. Between the window and the exit, *686. Triangular pillar, with a candelabrum wreathed with roses on two of the sides. In the centre: 740. Cupid on a dolphin.

We next cross a second passage to the —

XI. Room. The sculptures are chiefly from the tombs on the

Via Latina (p. 439). Entrance-wall: to the right, 751. Sarcophagus with Bacchic relief. Right wall: 761. Fine bearded hermes; 765. Fragment of a frieze, with pugilists; 769. Sarcophagus with Adonis (on the lid, the history of Œdipus). Wall of egress: 777. Sarcophagus with the history of Phædra and Hippolytus; 783. Greek votive relief; below, 782. Fragment of a Nereid. In the centre: 792. Large sarcophagus with triumphal procession of Bacchus. — XII. Room. Entrance-wall: 799. *Sarcophagus* with the story of Orestes (death of Ægistheus, etc.); 808. Head of Augustus. Wall of egress: 813. *Sarcophagus* with the destruction of the Children of Niobe. In the centre: 831. Copy from Veii of the vanished Puteal Libonis in the Roman Forum. — XIII. Room. Entrance wall: 840. Tomb-relief of Ulpia Epigone; 842. Relief of a Titan fighting; 846. *Portrait Statue of C. Caelius Saturninus.* Right wall: Portions of colossal statues in porphyry. Wall of egress-866. Roman tomb relief; *868. Relief, Pylades supporting the exhausted Orestes. In the centre: 882. Sarcophagus of P. Cæcilius Vallianus, with the representation of a funeral banquet. Upon it, 885. Three-sided *Candelabrum Stand* with Pluto, Neptune, and Proserpine. — XIV. Room. Entrance-wall: 887. Fragment of a Greek votive-relief (Aphrodite?). Opposite the entrance: 902. Statue of a captive barbarian, unfinished, interesting on account of the 'copy-points' left by the sculptor to guide the workman's chisel. Adjacent, 895. Sarcophagus of L. Annius Octavius, with representation of bread-making; above is the inscription: *Evasi, effugi, Spes et Fortuna valete! Nil mihi vobiscum est, ludificate alios.* Upon it, Hermae of the youthful Dionysus (left; Praxitelian style) and of Hercules (right; after Polycletus). By the right wall, *892. *Mosaic* with representation of the floor of an unswept dining-room ('Opus Asarotum') and masks, by *Heraclitus*, found to the S. of the Thermæ of Caracalla in 1833. — Room XV and the following are devoted to the yield of the excavations made in 1861-69 at Ostia (p. 490). In the glass-cabinets below the windows are lamps, terracottas, fragments of glass, ivory articles, etc. On the pillar, mosaic from a niche, with Silvanus; on each side fragments of slabs of terracotta. Wall of egress: (r.) 972. Head of Mithras; 975. *Small Female Head;* 977. Tomb-relief of the Eques T. Flavius Verus. — XVI. Room. Lead pipes from ancient aqueducts. 1062-66. Paintings from a tomb, with scenes from the lower regions. In the centre: 1061. Recumbent figure of *Attis*, of interest for the traces of gilding on the crescent; *1043. Bronze statuette of Venus.

The entrance to the Christian Museum and the Picture Gallery is below the arcades in the left corner, whence we ascend a staircase (at M. C. on the ground-plan p. 345).

The * **Christian Museum** *(Museo Cristiano)* was founded in 1854 on the suggestion of the *Padre Marchi* and was arranged by him and *G. B. de Rossi.* Most of the sarcophagi, dating from Benedict XIV.'s earlier collection in the Vatican, are freely restored and retouched.

The great feature of the museum is the **Collection of Ancient Christian Sarcophagi*, chiefly of the 4th and 5th centuries (comp. pp. lvii, lviii, and 451 et seq.). Most of these 'exhibit the same style of continuous narrative as the works of the late pagan period, uniting several crowded and animated scenes on the same panel. Visitors, even those most versed in the Scriptures, will find considerable difficulty in identifying the various obscurely treated events, and the task of recognition is not always lightened by the juxtaposition of archetypes from the Old Testament with the corresponding scenes from the New Testament, as the relation between them is sometimes forced' (Burckhardt). The explanation of a few of these series of scenes (*e.g.* of Nos. 55, 104, 135, 174, 171, given below) will assist the spectator to interpret most of the others for himself.

Vestibule. Sculptures and architectural fragments, chiefly from Porto. Straight in front: *55. Large sarcophagus, with two half-length male figures and two rows of reliefs; above, Raising of Lazarus, Christ foretelling Peter's denial, Moses receiving the tables of the law; Sacrifice of Isaac, Pilate washing his hands; below, Moses striking the rock, Daniel in the den of lions, Jesus reading the law, Healing the blind, Miracle of the loaves. On the wall, to the left, 56. Bust of Christ; to the right, 58. Bathing the Infant Jesus, from the chapel of Pope John VII. (p. 324) in the former St. Peter's church (freely restored); 57. Mosaic of Christ enthroned, between SS. Paul and Peter, a copy executed in the 18th cent. from an original that stood over the tomb of the emperor Otho II. in the old church of St. Peter.

We now ascend a few steps to the left. By the end-wall, to the right: 103, 105. Statues of the Good Shepherd; *104. Large sarcophagus, found near the tomb of the Apostle in San Paolo Fuori in 1838; the deceased interred in it were probably members of a Roman family of rank of the beginning of the 5th century. Reliefs: top row, to the left, Adam and Eve; in the centre, Shield with busts; to the right, Turning of the water into wine, Miracle of the loaves, Raising of Lazarus; bottom row, Adoration of the Magi, Healing of the blind man, Daniel in the lions' den, Peter's denial, Anger of Moses, and Moses striking the rock. — At the window, 111. Sarcophagus, Israelites crossing the Red Sea. — On the staircase: to the left, 119. History of Jonah (above, on a smaller scale, Raising of Lazarus, Water gushing from the rock, Anger of Moses); the sculpture exhibits a strong affinity with antique motives, especially in the subsidiary figures of the fishermen and herdsmen

(found at the Vatican); 135. on the front, Adam and Eve, Moses smiting the rock, Healing of the blind man, Resurrection of the dead bones, Peter's denial, Healing of the man with dropsy, Sacrifice of Isaac, Anger of Moses, and Moses striking the rock; on the left side, the Men in the fiery furnace; on the right side, Daniel in the den of lions, Noah in the ark. — Above, to the right, 138. Christ and the Apostles; to the left, 193. Offerings of Cain and Abel, etc.; to the right, 146. Raising of Lazarus, etc. To the left, 189. Scenes from the Old and New Testaments (beside the Sacrifice of Isaac is placed the Raising of the widow's son of Nain); the busts have been restored. To the right, *150. Rustic and hunting scenes; to the left, the Good Shepherd, to the right, Praying figure (Orans), interesting from the traces of painting and gilding (the latter now blackened by age), of the 3rd or 4th century. To the left, 181. Oval sarcophagus, with sculptures showing a strong affinity to antique motives. In the centre, 183a. Good Shepherds, harvest, and vintage, found in the Catacombs of Praetextatus (p. 455). To the right, 156. Orpheus, from Ostia (Orpheus occurs also in paintings in the Catacombs, comp. p. lxi). — To the left, *174. On the front, Christ enthroned among the Apostles (St. Peter approaches from the right, St. Paul from the left), to the left, Sacrifice of Isaac, to the right, Pilate washing his hands; on the right end, Moses smiting the rock, Christ healing the woman with an issue of blood; left end, Peter's denial. — To the right: *164. Offerings of Cain and Abel, Capture of Peter, Cross with the monogram and two soldiers; Execution of Paul, Job and his wife (4th cent.; from the lower church of San Paolo Fuori). — To the left, *171. Bearing of the Cross, Crown of thorns, Cross with the monogram (below which are two soldiers), Capture of Christ, Pilate washing his hands (4th cent.; from the Catacombs of Domitilla, p. 454). — On the staircase-landing: 199. Nativity, Adoration of the Magi; 198. Ascension of Elijah. — Above, *223. Sitting figure of St. Hippolytus (beginning of the 4th cent.), from the catacombs near San Lorenzo fuori le Mura; the only antique portion is the chair, on which is a Greek inscription recording the saint's achievements and an Easter-table.

The door on the left leads to the upper arcades, where the door opposite (opened by the custodian on request) leads to the rooms with the copies of the Catacomb paintings (p. 353); to the right is the entrance to the room with the large mosaic (see p. 353).

The posterior walls of the three open arcades present a selection of *Early Christian Inscriptions*, systematically arranged by De Rossi (p. 451), an invaluable aid to the student of Christian archæology. Immediately to the left of the entrance is the famous inscription of Abercius of Hieropolis in Phrygia, dating from the reign of Heliogabalus (A.D. 217), and containing an account of a

pilgrimage from Phrygia to Rome. The Christian character of this, however, has recently been disputed. — Over the first door on the right is an inscription in honour of Quirinius (Cyrenius), governor of Syria, by whom the census at the period of the birth of Christ was held (Luke I. 2). The other inscriptions are distributed according to arches thus: i-iii. Elegies on martyrs, etc., of the age of Damasus I. (366-384); iv-vii. Dated inscriptions (71; 238-557); viii, ix. Inscriptions of doctrinal importance; x. Bishops, presbyters, deacons; xi, xii. Other illustrious personages; xiii. Relatives, friends, etc.; xiv-xvi. Symbolic and other records; xvii et seq. Simple epitaphs from various catacombs. Finally, several Jewish inscriptions (with the seven-branched candlestick and other symbols).

Two rooms (see p. 352) contain copies of pictures from the Catacombs of St. Calixtus (Chapel of the Sacrament) and St. Priscilla (Cappella Greca), the crypts of Lucina, the Cœmeterium Ostrianum, etc. — Here are also a few unimportant original works (praying figures).

From the first arcade we pass to the right into a room, on the floor of which is a large **Mosaic* with 20 full-length figures and 26 busts of pugilists, found in the Thermæ of Caracalla (p. 331) in 1824. This work, dating probably from the end of the 4th cent. and not from the age of Caracalla, bears obvious indications of the decline of the art. The original arrangement of this mosaic, which has been freely restored and supplemented, is shown in the drawings on the walls.

The adjoining **Picture Gallery** *(Galleria de' Quadri)* contains a few ancient frescoes (from Sant' Agnese and San Lorenzo Fuori), mosaics, and a series of modern paintings mostly presented to Leo XIII. All the better pictures by the Italian masters of the 15th and 16th cent. formerly here were removed in 1908 to the picture-gallery of the Vatican (p. 388).

Opposite the N.E. corner of the Lateran is the edifice containing the **Scala Santa.** The two-storied portico was erected by Sixtus V. The Scala Santa is a flight of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said to have once ascended. They were brought to Rome towards the end of the period of the crusades, and may be ascended only on the knees. They are now protected with wood. The two adjoining flights are for the descent. At the foot of the steps are two marble groups by *Jacometti*, Christ and Judas, and Christ before Pontius Pilate; also a kneeling statue of Pius IX. At the top of the steps we obtain a glimpse into the old private chapel of the popes, the *Sancta Sanctorum*, the only part of the old Lateran palace now extant. It was erected in 1278 by a member of the Cosmas family for Nicholas III., and contains a Christ in mosaic in the 9th cent. style

and another painted on wood, attributed to St. Luke (6-7th cent.). In Holy Week (especially on Good Friday) the Scala Santa presents an extraordinary spectacle.

To the E. of the Scala Santa is a tribune erected by Benedict XIV., with copies of the ancient *Mosaics from the Triclinium of Leo III.*, or principal dining-room of the ancient Lateran palace. The originals, dating from the end of the 8th cent., were destroyed in the pontificate of Clement XII., but the present copies were made in 1743 from ancient drawings. Their subject is the union of spiritual and temporal power effected by Charlemagne. In the centre, Christ sending out his disciples; on the left, Christ enthroned delivers the keys to Pope Sylvester and the banner to the Emp. Constantine; on the right, St. Peter presenting the papal stole to Leo and the banner to Charlemagne (the square blue nimbus was given to living persons).

Opposite the tribune with the mosaics extends the spacious Piazza di Porta San Giovanni (Pl. III, 31), partly encroached on by new buildings, in which is the entrance to the Lateran Museum (p. 348) and the main façade of San Giovanni in Laterano (p. 344). — A dusty street leads hence to the E. to (5 min.) Santa Croce in Gerusalemme (p. 213); while the Via Emanuele Filiberto runs N. to the Piazza Vittorio Emanuele (p. 209).

From the Via Emanuele Filiberto a street ascends slightly to the right to the entrance of the **Villa Wolkonsky** (Pl. II, 31), now called *Villa Campanari* and almost wholly enclosed by new buildings, but deserving a visit, especially in spring, when the roses are in bloom. The Aqua Claudia (p. 213) intersects the gardens, where also a few antique tombs and sculptured fragments are preserved. Admission on Wed. & Sat. (fee to the porter).

The *Porta San Giovanni* (Pl. III, 31), named after the church, was erected in 1574, taking the place of the ancient *Porta Asinaria*, now built up, which stood a little to the right. Hence to the Campagna, see p. 439.

The road skirting the town-wall to the left, outside the gate, brings us in 7 min. to the **Amphitheatrum Castrense** (Pl. III, 34), the only amphitheatre in Rome with the exception of the Colosseum. The architectural details, including the Corinthian capitals, are of terracotta or of burned brick. The amphitheatre is 57 yds. in length and 41 in breadth. The interior (uninteresting) is entered by the gate near Santa Croce in Gerusalemme (p. 213). — Hence to the Porta Maggiore (p. 213), 12 minutes.

IV. Quarters of the City on the Right Bank.

On the right bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or quarter of the Vatican; and farther S., *Trastevere*. They are connected by means of the long street known as the *Lungara*.

a. The Borgo.

Electric Tramway from the *Piazza delle Terme*, the *Piazza Venezia*, or *Porta San Giovanni*, see Nos. 1, 14, 6, 7, and 16 in the Appx. — Omnibus from the *Piazza di Venezia* or the *Piazza di Spagna*, see Nos. 3 and 6 in the Appendix.

The district between Monte Mario and the Janiculum was known in antiquity as the *Ager Vaticanus*, perhaps from a vanished Etruscan town Vaticum(?). The plain by the river, notorious for its malaria, was never reckoned as part of the city in ancient times, and was not enclosed within Aurelian's wall. It was once covered with the gardens of the emperors, and here *Caligula* constructed a circus and embellished it with a large obelisk. This circus was the scene of the chariot-races of *Nero* and of his revolting cruelties to unoffending Christians in the year 65. ('Pereuntibus addita ludibria, ut ferarum tergis contecti laniatu canum interirent, aut crucibus adfixi, aut flammandi, atque ubi defecisset dies, in usum nocturni luminis urerentur.' *Tacitus*, Ann. xv. 44.) On the ruins of the ancient walls thus hallowed by the first great martyrdoms at Rome rose the *Church of St. Peter*, in the immediate neighbourhood of which paganism maintained its footing with greater obstinacy than in any other part of the city. To the N. of the circus were situated highly-revered shrines of the Phrygian Cybele *(Mater Deum Magna Idaea)* and of Mithras, which flourished well into the Christian period (to the end of the 4th cent.) and were frequently referred to in later antiquity shortly as *Phrygianum* and *Vaticanum* respectively. Another circumstance which tended to shape the future of this part of the city was the erection by *Hadrian* of his gigantic tomb in the gardens of Domitia beside the river. This monument was afterwards converted into a tête-de-pont, but at what date is uncertain (perhaps by Honorius in 405). In 537 it effectually repelled the attacks of the Ostrogoths, and since that period the Castle of Sant' Angelo (as it was afterwards called) has been the citadel of Rome, on the possession of which the mastery over the city has always depended. Around the Church of St. Peter sprang up a number of chapels, churches, monasteries, and hospitals, and in the pontificate of *Symmachus* (498-514) a papal residence also. Foreign pilgrims soon began to establish

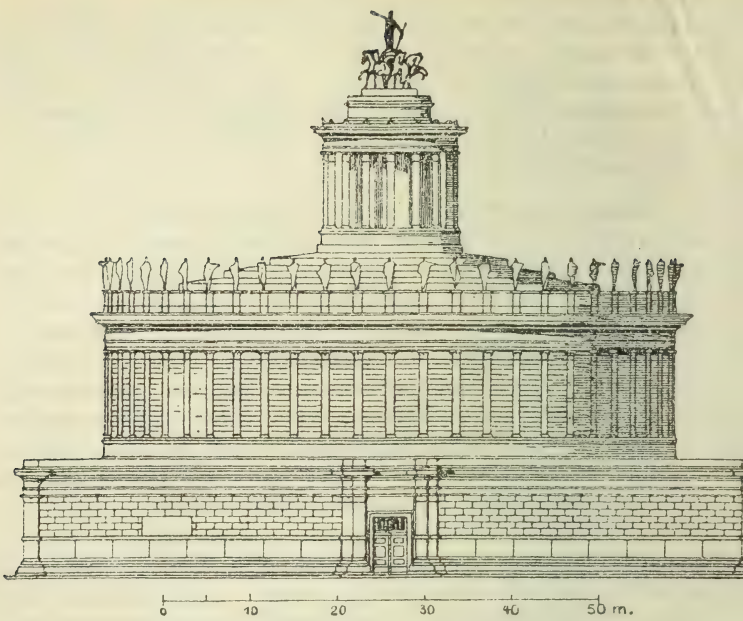
settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, *viz.* those of the Saxons (*i. e.* English), the Frisians, the Longobards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, *Leo IV.* surrounded it, in 848-52, with a wall 40 ft. in height and garnished with round towers, and thus became the founder of the *Civitas Leonina* named after him. This wall was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of Henry IV. before Robert Guiscard in 1084, and when the Castle of Sant' Angelo was destroyed by the Romans in 1379. Part of it still lingers to the W. of St. Peter's. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up, and the walls were considerably extended. *Eugene IV.* and *Sixtus IV.* were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of *Julius II.* and *Leo X.* at the beginning of the 16th century. *Paul III.* and *Pius IV.* renewed the fortifications under apprehension of an attack by Berber pirates. *Ant. da Sangallo* began them by the construction of the Porta Santo Spirito on the S. (1545); *Michael Angelo* raised the imposing Belvedere bastion (1547) and provided the plan for the remaining fortifications which extended the limits of the Borgo mainly on the N. (Porta Angelica; Borgo Angelico) in 1560-70. Down to the pontificate of *Sixtus V.* the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '14th Rione'. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and until 1870 a sparse and poor population, engaged in the humbler branches of trade, dwelt beneath the shadow of the most famous church and the largest palace in Christendom. When, however, the Prati di Castello began to be built over soon after 1880, a change set in; an entire new quarter (p. 359) has sprung up to the N. of the Borgo, and the 16th cent. fortifications, including the picturesque Porta Angelica, have been pulled down.

The principal channel of communication with the Vatican quarter is afforded by the **Ponte Sant' Angelo** (Pl. I, 12), originally erected by Hadrian to connect his tomb with the city in A.D. 136, and named after him *Pons Ælius*. At the beginning of the bridge Clement VII. erected in 1530 statues of St. Peter by *Lorenzetto*, and St. Paul by *Paolo Romano* (1464). The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and vary considerably in point of artistic value (p. lxxix). In 1892-94, during the Tiber regulation operations, the bridge was completely restored. Only the three arches in the

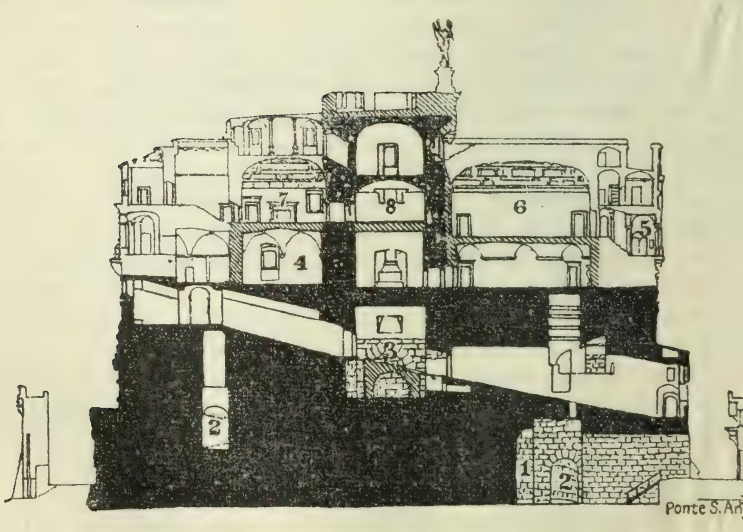
middle are antique, two new ones having been added at each end. — The temporary iron *Suspension Bridge*, erected a little lower down the river during the alterations, has been allowed to remain, and is at present used by the tramway-cars. The construction of a new bridge, the *Ponte Vittorio Emanuele*, designed to continue the direct line of the Corso of that name, was begun in 1908 and is expected to be finished in 1911.

The ***Castel Sant' Angelo** (Pl. I, 12), which was originally the tomb erected in A.D. 136 by Hadrian for himself and his successors *(Moles Hadriani)*, was completed in 139 by Antoninus Pius. On a substructure, 114 yds. square, rises a cylinder of peperino and travertine, 80 yds. in diameter, once encrusted with marble. This cylinder was probably once surmounted by another of smaller dimensions, on which a colossal statue of Hadrian, conjecturally standing on a quadriga, was placed. The total height was about 165 ft. From Hadrian to Caracalla (d. 217) all the emperors and their families were interred here. The tomb was afterwards converted into a fortress (comp. p. 355), and when the Goths under Vitiges besieged Rome in 537, after its capture by Belisarius, it repelled their attacks. The city was at last retaken by Totila, successor of Vitiges, after another terrible siege in 548. On the fall of Totila in 552 the citadel passed into the power of Narses, the successor of Belisarius. In 590 Gregory the Great, while conducting a procession to pray for the cessation of a plague then raging, beheld the Archangel Michael sheathing his sword above the Castel Sant' Angelo, in commemoration of which Boniface IV. erected the chapel of *Sanctus Angelus inter Nubes* on the summit. This was afterwards replaced by the marble statue of an angel by *Montelupo* (p. 359), and in 1752 by the present bronze statue of the Archangel by *Verschaffelt*. From 923 onwards the edifice was always used by the party in power as a stronghold for the purpose of overawing the citizens. In 1379 it was almost entirely destroyed by the Romans. From the time of Boniface IX. (for whom it was restored by *Niccolò d'Arezzo*) downwards the castle was held by the popes, who seem to have caused the construction of a covered passage (passetto) leading from the Vatican even before the close of the 13th century. This was restored by Alexander VI. The castle was further extended by Julius II. In 1527 Clement VII. sustained a terrible siege here, by the troops of Charles V., on which occasion Benvenuto Cellini asserted he had thence shot the Connétable de Bourbon. The outworks were constructed by Urban VIII. A thorough restoration of the structure, begun in 1901 under the superintendence of Colonel *Mariano Borgatti*, is in progress.

The Entrance is opposite the Ponte Sant' Angelo (adm., see p. 172). An attendant conducts parties every ½ hr. On Sun. the dungeons and store-rooms are not shown. Illustrated guide by *Borgatti* (see above; 1902)



Moles Hadriani.



Castello Sant' Angelo

1 fr. In the section on p. 358 the antique portions are shown in black, the mediæval portions shaded, and the Renaissance portions in outline.

We first enter a narrow passage leading round the circular portion of the mausoleum on the top of the old square substructure. On the left is a small museum with busts of Hadrian and Antoninus Pius, fragments of the marble frieze which encircled the ancient upper building, and a model of the entire monument (after Borgatti). — The mausoleum itself is entered by means of a modern approach above the ancient main gate. We first enter a Square Chamber, with a recess for a colossal statue (1 in the section, p. 358), and thence follow a spiral passage (2) which gradually ascends to the Tomb Chamber (3) in the centre. This was the last resting-place of Hadrian and his family, and still contains four niches for the urns. — We then ascend a modern staircase and enter the Cortile delle Palle. On the left wall is *Raffaello da Montelupo's* marble statue of an angel (see p. 357). At the back is the façade of the chapel of Leo X. or Clement VII., designed by *Michael Angelo.* (This chapel contains a good relief of the Madonna of 1600.) On the right are several rooms containing models of fortresses and machines (mainly of the 16th cent.), which, along with the rooms mentioned below, constitute the *Museo del Genio*, illustrating the history of the once famous Italian art of engineering. At the top of the staircase is a room (4) with papal coats-of-arms and inscriptions found in the castle, and farther on is the Camera della Giustizia (below 8), where the papal criminal court once sat. In the centre are majolica tiles from the private apartments of the popes; in the corner, the head and scabbard from the wooden model of Verschaffelt's statue of the archangel (p. 357). — Thence we proceed through several rooms (some under restoration) to the semicircular Cortile dell' Olio, whence the staircase to the upper floor ascends to the left. Another staircase, to the right, descends to the dungeons, where Beatrice Cenci (p. 266), Benvenuto Cellini, and others are said to have been incarcerated, and to the old store-rooms for oil and grain.

The upper story contains the apartments of the popes. The Salone (7) is embellished with remains of frescoes and a rich stucco ceiling (marine deities) by *Girol. Sermoneta.* Adjoining are a room with portraits and reminiscences of Italian engineer officers and the Treasure Room (8), with an enormous cassone, bound in metal, of Julius II. and carved panel-work of Paul III. — An ancient spiral staircase ascends hence to the Platform, which commands a beautiful view of St. Peter's, etc. About halfway up the staircase passes three more rooms of the Museo del Genio. — Returning to Room 7, we traverse a narrow passage, adorned with grotesques, to the Salone del Consiglio (6), or *Sala Paolina*, which is embellished with frescoes by *Perin del Vaga* (History of Alexander the Great) and a rich stucco ceiling. The figure of the man in black to the right of the entrance is wrongly described as that of Prospero Farinacci, the advocate who defended Beatrice Cenci (p. 266). The Camera del Perseo (on the right), the private apartment of Paul III., is decorated with a fresco-frieze by *Perin del Vaga* (Story of Perseus). A frieze by the same artist (Story of Psyche) adorns the Sala di Amore e Psiche, a bed-chamber with a gorgeous carved and gilded ceiling. A door at the end of the Salone del Consiglio leads to the Loggia of Julius II. (5). From the Camera del Perseo a small staircase descends to the Pope's bathroom, ornamented with stucco and grotesques.

A quay (Lungo Tevere di Castello) leads to the right from the entrance of the Castle of Sant' Angelo to the new quarter on the *Prati di Castello*, a congeries of long and regular rows of lofty tenement-houses. Facing the end of the Ponte Umberto Primo (p. 244) the large **Palazzo di Giustizia** (*Court of Justice;* Pl. I, 12, 15), begun in 1889 from the plans of *G. Calderini*, is now approaching

completion. The façades are elaborately adorned with sculpture. Above the main portal is a marble group of Justice between Strength and Law; and ten statues of Roman jurists are distributed at the entrances and in the courts. Other groups will be added. The court of appeal is to be adorned by Cesare Maccari (p. 252) with frescoes illustrating the history of Roman law. The total cost of the building is estimated at about 34 million fr. (1,360,000 *l.*). In front of its N. façade is a *Statue of Cavour*, by Galletti, unveiled in 1895. — Farther to the N., in the midst of a new and attractive-looking villa-quarter, is the handsome basilica of *San Gioacchino* (Pl. I, 11), founded in 1888 to commemorate the jubilee of Leo XIII.'s ordination as a priest, and richly adorned with mosaics, granite columns, and other embellishments. The architect is R. Ingami. — At the N. extremity of the city are three extensive *Barracks*.

Electric Tramway and Omnibus from the Prati di Castello, see Nos. 14 and 16, and No. 5 on p. 5 in the Appendix.

The Castle of Sant' Angelo is adjoined on the W. by the Piazza Pia (Pl. I, 12), whence four streets diverge. In the centre, to the right and left of the fountain, are the streets called the *Borgo Nuovo* (originally constructed in 1499 as the 'Via Alessandrina, by Pope Alexander VI.) and the *Borgo Vecchio;* to the left, by the river, the *Borgo Santo Spirito;* to the right, the *Borgo Sant' Angelo.*

The usual route to the Vatican is by the Borgo Nuovo. To the right in this street is the church of *Santa Maria Traspontina* (Pl. I, 9), erected in 1566. Farther on, to the right, in the small Piazza Scossa Cavalli, is the ***Palazzo Giraud,** now *Palazzo Torlonia*, erected by Ant. Montecavallo in 1496-1504 for Card. Adriano da Corneto. The façade is a close reproduction of that of the Cancelleria (p. 259), and *Bramante's* share in designing this palace is probably limited to the architecture of the inner court. The portal dates from the 18th century.

To the left in the Piazza Scossa Cavalli is the **Palazzo dei Penitenzieri,** built about 1480 by Card. *Dom. della Rovere* and decorated by *Pinturicchio*, but now in a neglected condition. On the first floor are a fine ceiling-painting of mythological scenes, and a chapel, founded by Card. Alidosi, with a Renaissance ceiling. At the S.E. corner of the piazza rises the church of *San Giacomo Scossa Cavalli.* Opposite, on the W. side, the **Palazzo dei Convertendi,** partly built by *Bramante* for the Caprini family from Viterbo, and purchased in 1517 by *Raphael.* The architectural style resembled that of the Pal. Vidoni (p. 257), but is quite disguised by later alterations. On the first floor is the room where Raphael is supposed to have died (?).

To the right in the Borgo Nuovo, farther on (Nos. 101-105), is the *Pal. Ricciardi*, built for Giac. da Brescia, the physician of

Leo X., from a design by Bald. Peruzzi (?). We then proceed straight to the *Piazza Rusticucci* (Pl. I, 19), which forms a kind of forecourt to the Piazza di San Pietro.

The Borgo Santo Spirito, issuing from the Piazza Pia (p. 316), terminates at the S. colonnade of the Piazza of St. Peter. To the left in this street, by the river, is the spacious *Ospedale di Santo Spirito* (Pl. I, II, 9). The building, with its striking octagonal dome, dates from the time of Sixtus IV. and is one of the most important examples of the early Renaissance in Rome. Frescoes of scenes from the life of Innocent III. and Sixtus IV. adorn the wards of the hospital. In the chapel are early-Renaissance pictures of the twelve Apostles. The institution was founded by Innocent III. and embraces a hospital, a lunatic asylum, a foundling institution (shown 2-4 p.m.; permesso at the office on the first floor, or in the library), a home for girls, a refuge for the aged and infirm, and a valuable medical library (*Biblioteca Lancisiana;* adm., see p. 166). The three departments first mentioned can accommodate 1000, 500, and 3000 inmates respectively.

The 'borgo', or settlement, of the 'Saxons' or English once lay here (comp. p. 356), and its name is preserved in that of the church of *Santo Spirito in Sassia* (Pl. II, 9), farther on, to the left, built by Antonio da Sangallo the Younger, under Paul III. The façade was added by Mascherino under Sixtus V. This church belongs to the adjoining hospital and contains nothing noteworthy, except a bronze ciborium, ascribed to Palladio, over the altar. The brick campanile, founded by Sixtus IV., with its corner-pilasters, is 'perhaps, in its virile simplicity, the noblest tower of the early Renaissance'.

To the left, at the end of a side-street, rises the *Porta Santo Spirito*, whence the Lungara leads to Trastevere (see p. 412).

Near the colonnades, on the left, is the small church of *San Michele in Sassia* (Pl. II, 9), formerly the church of the Frisians (p. 356), rebuilt in the 18th cent., with the tomb of the painter Raphael Mengs (d. 1779).

The ****Piazza di San Pietro,** the imposing space in front of St. Peter's, is in the form of an ellipse, adjoined on the side next the church by a gradually widening quadrilateral. It is enclosed by the huge colonnades erected in 1655-67 by *Bernini*. The length (including the Piazza Rusticucci) to the portico of the church is 366 yds.; greatest breadth 260 yds. Each of the colonnades contains four series of Doric columns. Three covered passages, the central of which has space for two carriages abreast, are formed by 284 columns and 88 piers. On the balustrades above are placed 162 baroque statues of saints. The cost of the construction amounted to 850,000 scudi (182,000 *l.*); the pavement, laid by Benedict XIII.,

alone cost 88,000 scudi. The effect is striking, and the piazz forms a fitting approach to the largest church in Christendom.

The great *Obelisk* in the centre of the piazza, which is destitut of hieroglyphics, was brought from Heliopolis to Rome by Caligul and placed in the Vatican Circus, where it stood upon the 'spin (comp. p. 355). It is the only monument of the kind in Rome whic has never been overthrown.

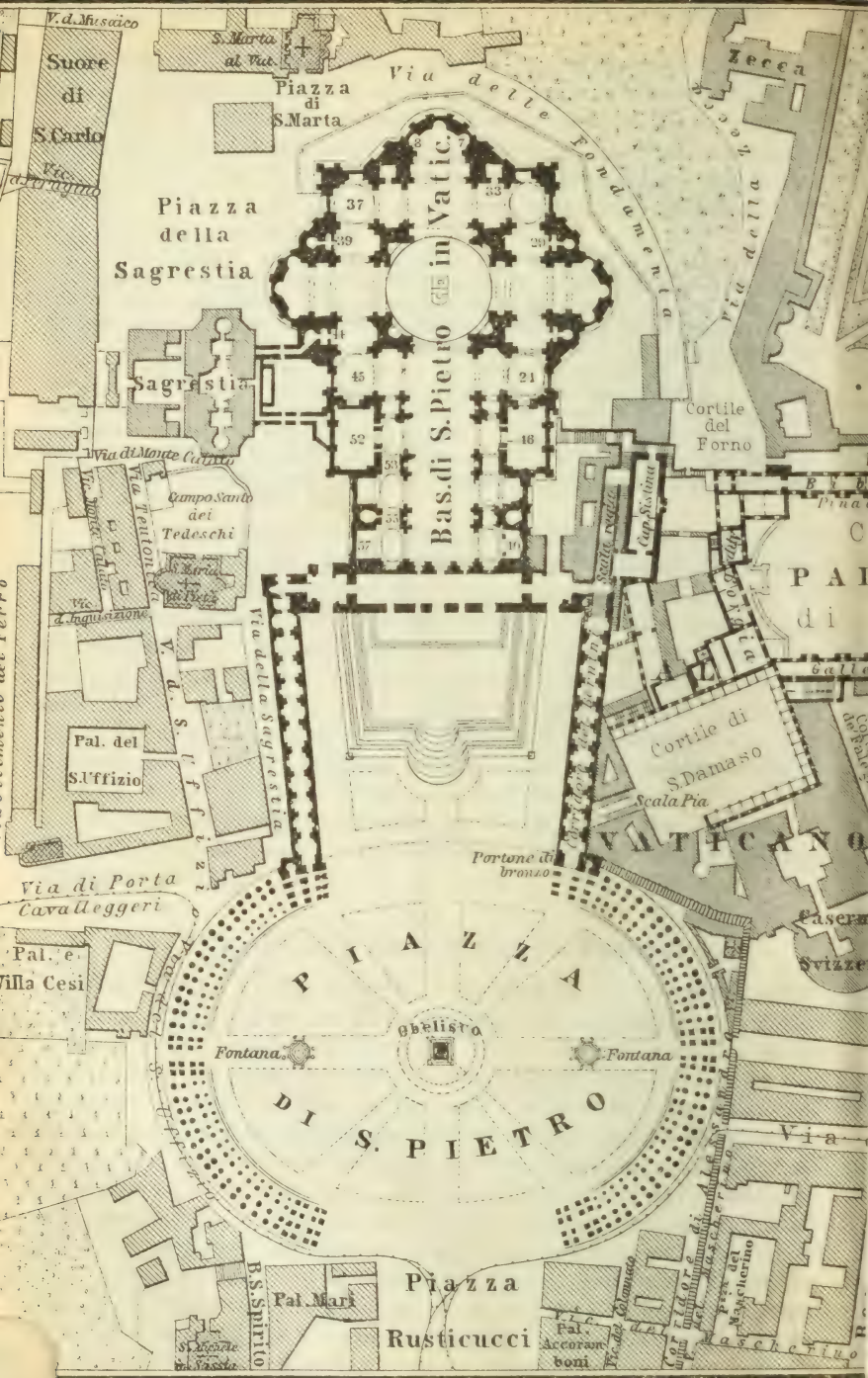
Under Sixtus V. in 1586 the obelisk was removed on rollers from it original position, and erected on its present site under the superintendenc of *Domenico Fontana*, who estimated its weight at about 320 tons. R presentations of this extremely difficult undertaking are frequently see It is related that Fontana in the construction of his apparatus ha omitted to allow for the tension of the ropes produced by the enormou weight, and that at the most critical moment, although silence was in posed on the bystanders under pain of death, one of the 800 workme the sail or Bresca of San Remo, shouted: 'Acqua alle funi!' (water on th ropes), thus solving the difficulty. As a reward, his relatives (of Bordighe near San Remo) were granted the privilege of providing the palm-branch for St. Peter's on Palm Sunday.

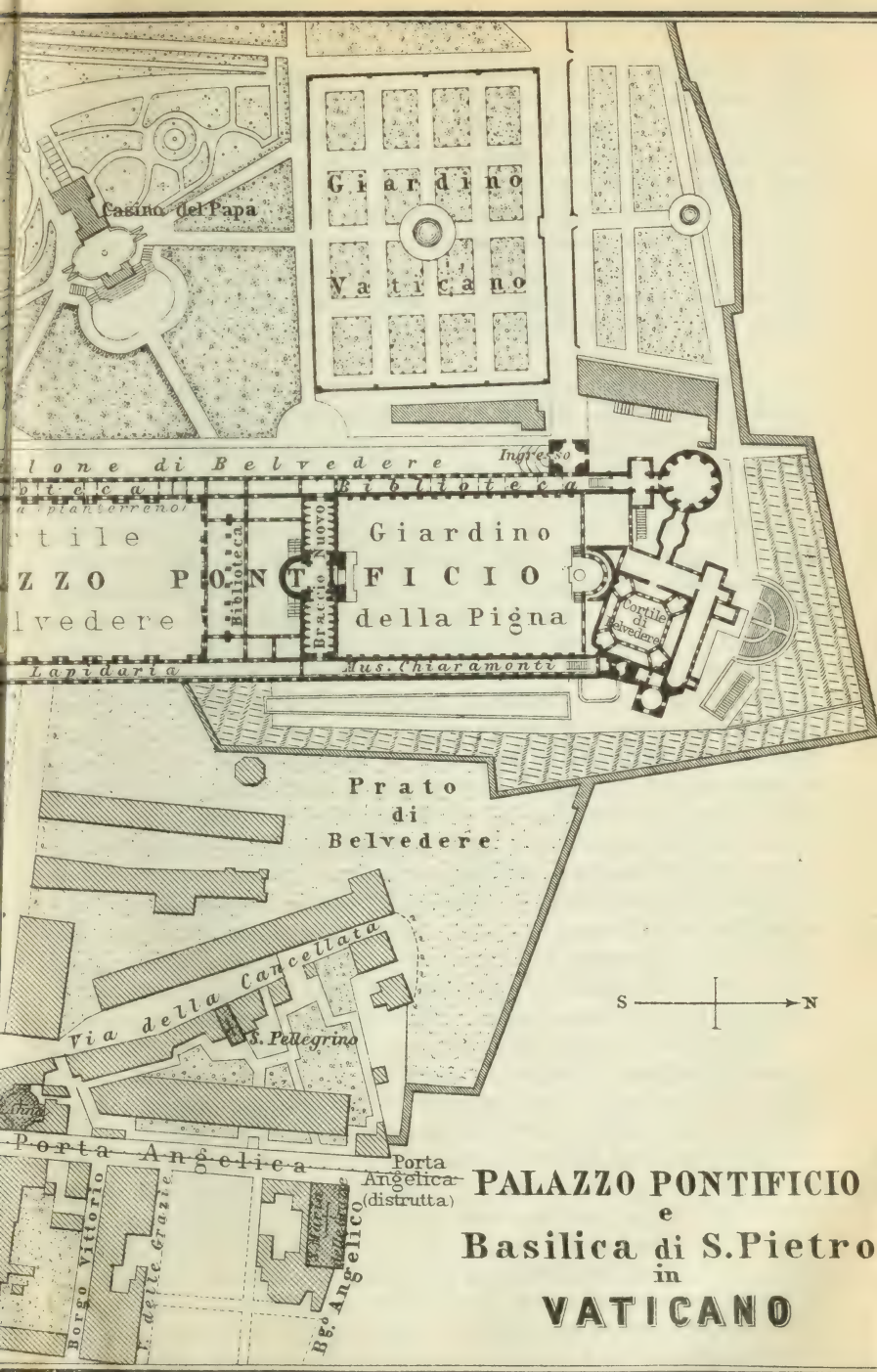
On the pavement round the obelisk is placed an indicator of th points of the compass. At the sides are two handsome *Fountain* 45 ft. in height, the one next the Vatican erected by Maderna, t other under Innocent XI. On each side, between the obelisk a the fountains, is a round slab of stone indicating the foci of th radii of the colonnades, whence each series of columns appears one. At the sides of the steps leading to the portico of St. Peter formerly stood the statues of SS. Peter and Paul which are now the entrance to the Sacristy (p. 370), and were replaced und Pius IX. by works of De Fabris and Tadolini.

At the end of the colonnade to the right is the *Portone Bronzo*, the entrance to the *Vatican*, where the Swiss guard stationed (p. 374).

b. **St. Peter's (San Pietro in Vaticano).

The *Church of St. Peter* was founded by the *Emperor Co stantine* at the request of *Pope Sylvester I.* over the grave of th Apostle Peter beside the Circus of Nero. It was consecrated i 326 (p. xxxv) and was frequently enlarged and embellished in th following centuries. The church had the form of a basilica wit nave, double aisles, transept, and an entrance-court with colo nades, and was surrounded with smaller churches, chapels, a monasteries. But how much of the extensive structure, with i sumptuous interior decorations of gold, mosaics, and marble, date from the period of Constantine, and how much from the end of th 4th and the 5th cent., it is impossible to say. At Christmas, in th year 800, Charlemagne received here the Roman imperial crow from the hands of Leo III., and numerous emperors and popes we subsequently crowned here.


V. d. Mosaico
Suore di S. Carlo
Via della Sagrestia
S. Marta al Vat.
Piazza di S. Marta
Via delle Fondamenta
Zecca
Via della Zecca
Piazza della Sagrestia
Bas. di S. Pietro in Vatic.
Sagrestia
Via di Monte Caprino
Via Teutonica
Campo Santo dei Tedeschi
S. Maria della Pietà
Via d'Inquisizione
Via della Sagrestia
Pal. del S. Uffizio
Cortile del Forno
Scala Regia
Cap. Sistina
Cortile di S. Damaso
Scala Pia
VATICANO
Portone di bronzo
Via di Porta Cavalleggeri
Pal. e Villa Cesi
PIAZZA DI S. PIETRO
Obelisco
Fontana
Fontana
Via
Pal. Mari
Piazza Rusticucci
Pal. Accoramboni
Via del Mascherino
Via del Mascherino
Via del Mascherino



PALAZZO PONTIFICIO
e
Basilica di S. Pietro
in
VATICANO

200 Metri

Wagner & Debes, Leipz

In the course of time the edifice had at length become so damaged that *Nicholas V.* (p. lxvi) determined on its reconstruction, and in 1452 he began the tribune, from the design of the Florentine *Bernardo Rossellino*. According to this design the church was to have the form of a Latin cross (*i.e.* with one arm longer than the others), and the choir was to be rounded internally and to form half of a hexagon externally. The proportions were so adjusted that the choir and the transept completely enclosed the corresponding parts of the old church. The walls had risen to a height of 4-5 ft. only when the work was interrupted by the death of the pope (1455).

The work was not resumed till 50 years later, when a new impulse was given to the undertaking by the idea of *Julius II.* to erect a tomb for himself during his own lifetime (p. lxviii), for which, as there was no sufficient room in the church, it was proposed to add a chapel. For this proposal was next substituted another, that the church itself should be altered, and that the beginning of Rossellino's building should be utilized; but this last suggestion was afterwards abandoned as being likely to interfere with the independence of the work, and it was at length resolved to erect an entirely new edifice. The tradition that Julius II. had invited a number of architects, including *Giuliano da Sangallo*, to submit designs, and that Bramante, who came from Lombardy, was the successful competitor, is probably true. The numbers of sketches and designs preserved in the collection of drawings in the Uffizi at Florence testify to the enthusiasm and zeal with which the various masters entered the lists, and particularly to the assiduity with which Bramante revised, corrected, and perfected his designs. His aim seems to have been to crown a substructure like the Basilica of Constantine (p. 301) with a superstructure like the Pantheon. He intended the new church to be in the form of a Greek cross covered with a gigantic central dome, with rounded choir and transepts, above which there were to be four smaller domes (comp. Plan). The foundation stone was laid on 18th April, 1506, in the presence of 35 cardinals, under the choir-pillar of St. Veronica (No. 4 on the large plan).

This plan, which had the merit of majestic simplicity, was, it is well known, not adhered to. During the last year of Bramante's (d. 1514) life *Fra Giocondo da Verona* (d. 1515) and *Raphael* were entrusted with the superintendence of the work, and were assisted by *Giuliano da Sangallo* (d. 1516). The great age of the first and the third and the early death of Raphael (d. 1520) were unfavourable to the work, and the original plan was much altered, the masters being divided between the Greek and Latin form of the cross. The next directors of the work were *Antonio da Sangallo the Younger* (after 1518), *Baldassare Peruzzi* of Siena (after 1520), and Michael Angelo (after 1547). This last distinguished himself

by rejecting the innovations of Ant. da Sangallo and rescuing Bramante's ground-plan. He strengthened the pillars of the dome, simplified the form of the aisles, and planned a porch borne by ten columns and terminating in a pediment, though this last part of his design was afterwards abandoned. Michael Angelo was most fortunate with his construction of the dome. He completed the drum of the dome, and left behind him drawings and models for the completion of the work up to the lantern. The dome of St. Peter's is thus the completion of the artistic idea which had been conceived 150 years before by Brunelleschi, though in the dome of the cathedral at Florence he practically did little more than demonstrate its technical possibility. The vast dimensions of Michael Angelo's dome render doubly marvellous its airy and symmetrical appearance; and it still remains an unsurpassed model.

After the death of Michael Angelo in 1564 the building of the church was continued by *Vignola* and *Giacomo della Porta*, the latter of whom was charged with the completion of the dome. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced a momentous alteration. Induced either by the desire to provide more room for the splendid solemnities of ecclesiastical functions, or by an unwillingness to part with any of the hallowed sites occupied by the ancient basilica, he reverted to the idea of a Latin cross, caused the nave to be lengthened, and the present weak and unsuitable façade to be erected by *Carlo Maderna.* The effect of the dome, as contemplated by Michael Angelo, is thus entirely lost except from a distance; from the spectator standing in the piazza of St. Peter the drum supporting the dome vanishes behind the façade. *Bernini*, who succeeded Maderna in 1629, finished the building. He designed two campanili to be erected on each side of the church, but the only one that was built had to be removed owing to the insecurity of the foundation.

The new church was consecrated by Pope Urban VIII. on 18th Nov., 1626, the 1300th anniversary of the day on which St. Sylvester is said to have consecrated the original edifice.

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, if not the most beautiful church in the world; its area is about 18,100 sq. yds., while that of the cathedral at Milan is 14,000, St. Paul's at London 9400, St. Sophia at Constantinople 8250, and Cologne Cathedral 7400 sq. yds.

The dimensions are variously stated. The following measurements are inscribed upon the pavement of the nave in 'palms', here converted into yards for convenience of comparison. Length of the interior 205 yds., or including the walls 212 yds.; length of St. Paul's in London 173 yds.; cathedral at Florence 163 yds.; cathedral at Milan 148 yds.; San Paolo fuori le Mura 139 yds; St. Sophia at Constantinople 119 yds. — According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 151 ft.; breadth of nave in front 29 yds., and at the back, near the tribune, 26 yds.; length

of transept inside 150 yds. — The dome, from the pavement to the summit of the lantern, is 404 ft. in height, to the summit of the cross 435 ft.; its diameter is 138 ft., or about 5 ft. less than that of the Pantheon. The church contains 29 altars, in addition to the high-altar, and 148 columns. — By the end of the 17th cent. the cost of the building had amounted to upwards of 47 million scudi (about 10,000,000*l.*), and the present expense of its maintenance is about 7500*l.* per annum. The new sacristy, erected by Pius VI., cost 900,000 scudi (about 192,000*l.*).

The Façade, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long and 165 ft. high, and is approached by a flight of steps. It is surmounted by a balustrade with statues of the Saviour and apostles, 19 ft. high. The inscription records that it was erected by Paul V. (Borghese) in 1612. Over the central of the five entrances is the Loggia in which the new pope used to be crowned, and whence he imparted his benediction 'urbi et orbi' at Easter (discontinued since 1870).

The Portico, 78 yds. in length, $14^1/_2$ in width, and 66 ft. in height, is admirably decorated, the magnificent stucco-ornamentation of the ceiling being especially noteworthy. At the ends of the portico are equestrian statues: on the left, Charlemagne by *Cornacchini*, on the right, Constantine the Great by *Bernini*. The latter is concealed by a side-door (always kept shut) leading to the Scala Regia (p. 374).

Over the interior of the central external entrance is St. Peter on the sea, termed '*La Navicella*', a mosaic after *Giotto* (1298), formerly in the entrance-court of the earlier church, unfortunately considerably altered by *Marcello Provenzale* and *Franc. Beretta* and entirely modernized. A copy of the original is preserved in Santa Maria della Concezione in the Piazza Barberini (p. 186).

The five doors of the church are framed by antique columns of pavonazzetto and africano. The door on the extreme right, indicated by a cross, is called the Porta Santa, and is opened only in the years of jubilee (every 25 years; the last occasion was in 1900, but the ceremony was omitted in 1850 and 1875). The great central entrance is closed by the brazen *Doors which Eugene IV. caused to be executed in 1439-45 by *Ant. Filarete* (p. lxvii) after the model of those of San Giovanni at Florence. The Christian subjects represented on the main panels contrast strangely with the pagan subjects on the surrounding ornamental borders, such as Phrixus and Helle on the ram, Europa on the bull, Ganymede carried off by the eagle, Leda and the swan, etc.

The **Interior of St. Peter's is strikingly impressive, and the effect is produced not so much by the vastness as by the harmony and symmetry of its proportions. The finest features, such as the great breadth of the three arms of the cross, the four great dome pillars, the arcades below the dome, and the diameter of the latter, are all due to *Bramante*, to whom also the coffering of the barrel-vaulting must be ascribed. The coloured marble incrustation of

the walls and the marble pavement are by *Giacomo della Porta* and *Bernini*.

On the pavement of the Nave, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned, when it occupied its original position in front of the high altar in the old church. On the pavement beyond it are inscribed the lengths of several other large churches (see p. 364). The pillars on each side, with Corinthian pilasters and rich entablature, are connected by arches and support the gorgeously coffered and gilded barrel-vaulting of the ceiling. The niches of the pillars contain statues of the founders of various orders. By the first two pillars of the nave are two holy-water basins supported by colossal putti. By the fourth pillar to the right, on a throne of white marble beneath a canopy, is the sitting **Statue of St. Peter* in bronze (Pl. 1), brought by Paul V. from the destroyed monastery of San Martino al Vaticano, a work of the 5th cent., though now ascribed by some to the 13th century. The right foot is worn smooth by the kisses of devotees. In front of the statue are two large candelabra. Above is a mosaic portrait of Pius IX., commemorating the 25th anniversary of his accession to the papal see, 16th June, 1871. Pius IX. is the only pope whose pontificate was longer than that ascribed to St. Peter.

The importance of the space beneath the dome, rising above the high-altar and the crypt with the tomb of the Apostle, is accentuated by the strong light falling from above. The Dome itself rests on four huge piers, each 233 ft. in circumference, with niches and loggias added by *Bernini*. The lower niches are occupied by statues, 16 ft. in height, of (r.) St. Longinus (2), the soldier who pierced the side of Christ, by *Bernini*, and St. Helena (3) by *Bolgi*, (l.) St. Veronica (4; the finest) by *Mocchi*, and St. Andrew (5) by *Duquesnoy*. The upper niches are flanked with spiral columns. From the loggia above the St. Veronica the most sacred relics are exhibited on high festivals, on which occasions the logge may be entered by none but the canons of St. Peter's. These relics are the spear that pierced the Saviour, a portion of the Cross, the sudarium of St. Veronica, and the head of St. Andrew. Above the logge are four mosaics of the Evangelists after the *Cav. d'Arpino*, of colossal dimensions. The frieze bears the inscription in blue mosaic letters 6 ft. high on a gold ground: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum.* The sixteen ribs of the vaulting of the dome are of gilded stucco; between them are four series of mosaics, in the lowest the Saviour, the Virgin, and the Apostles. On a level with the lantern, God the Father, by *Marcello Provenzale*, after the *Cav. d'Arpino*.

Beneath the dome stands the High Altar (*Altare Papale*) consecrated in 1594, where the pope alone reads mass on hi

festivals. Above it rises the imposing bronze Canopy ('Baldacchino') borne by four richly gilded spiral columns, constructed in 1633 under Pope Urban VIII. by *Bernini*, of metal taken from the Pantheon. It is 95 ft. in height, and is surmounted by a fantastic superstructure terminating in a globe with the cross. Once as enthusiastically praised as it was afterwards uncompromisingly condemned, Bernini's work, with its animated outlines, is once more recognized as an intelligent solution of the problem of how to impart due dignity and importance to the small altar isolated in so gigantic a building. The Confessio, in front of the high-altar, was constructed by *C. Maderna* under Paul V. and is surrounded by a balustrade bearing 89 ever-burning lamps. The descent to it is by a double flight of marble steps (sacristan 30-40 c.), at the foot of which are the beautiful statue of Pius VI. in the attitude of prayer, by *Canova* (1822), and two small alabaster columns, bearing statuettes of SS. Peter and Paul. Doors of gilded bronze, dating from the earlier church, close the sepulchral chapel which contains the sarcophagus of the Apostle (see p. 371).

The nave is continued beyond the dome, and terminates in the Tribune, containing the fantastic *Cathedra Petri* of *Bernini*, a bronze throne, supported by the four doctors of the church (Ambrose, Augustine, Athanasius, and Chrysostom), and enclosing the ancient wooden episcopal chair of St. Peter. — On the right (7) is the monument of Urban VIII. (d. 1644) by *Bernini*, with a multitude of Barberini 'bees'; on the left (8) that of Paul III. (d. 1549) by *Guglielmo della Porta*, probably under the supervision of Michael Angelo. Above is the figure of the pope pronouncing his benediction; beneath on the right Prudence, on the left Justice. The names of the bishops and prelates who in 1854 accepted the dogma of the immaculate conception of the Virgin were engraved on a slab on the right wall by order of Pius IX.

Having traversed the nave and surveyed the stupendous dimensions of the fabric, we proceed to examine the aisles and transepts. St. Peter's contains but few pictures; those formerly here, some of which are now in Santa Maria degli Angeli (p. 191), others in the Vatican Gallery and the Capitoline Museum, are replaced by copies in mosaic.

Right Aisle. Over the 'jubilee-door', St. Peter in mosaic (9), placed here by Clement X. in the year of jubilee 1675. — The (1st) Cappella della Pietà (10; seen well only by afternoon-light) contains a celebrated ***Pietà* by *Michael Angelo*, an early work, executed in 1499 at the instance of Cardinal Jean de Villiers de la Grolaie, French ambassador at the papal court. The Madonna is seated at the foot of the Cross, with her right arm supporting the shoulders of the dead Christ, who lies in her lap with relaxed limbs and head leaning slightly back. This masterpiece was pro-

duced in the artist's twenty-fifth year under the direct influence of classic art, and the depth and truth of the conception are mirrored in the exquisite finish of the execution. This is the only work ever signed by Michael Angelo; his name may be seen on the band crossing the breast of the Madonna. The marble cross and the bronze angels holding a crown were added in the baroque period. This chapel also contains, to the left, a large early-Christian sarcophagus, in which, according to the inscription, *Petronius Probus*, prefect of the city (d. 395), was buried. It was discovered in 1595 during the rebuilding of St. Peter's. To the right is a column, probably of the 4th cent., but affirmed by tradition to have been brought from the Temple at Jerusalem, and to have served Bernini as a model for the twisted pillars of the Baldacchino. — Adjacent, to the right under the arch, is the monument (11) of Leo XII. by *De Fabris*, erected by Gregory XVI.; to the left, cenotaph (12) and bronze relief-portrait of Christina of Sweden, daughter of Gustavus Adolphus, and a convert to the Romish faith (p. 416). The 2nd altar (13) is adorned with the Martyrdom of St. Sebastian after *Domenichino* (original, see p. 191). Under the next arch are the monuments of (r.) Innocent XII. by *Fil. Valle* (14), and (l.) the Countess Matilda of Tuscia (d. 1115) by *Bernini* (15), executed by order of Urban VIII. who had transferred her remains from Mantua hither. The relief on the sarcophagus represents Gregory VII. granting absolution to Emp. Henry IV. at Canossa in 1077. On the right the large Chapel of the Holy Sacrament (16), closed by an iron gate, contains an altar-piece by *Pietro da Cortona;* right, the finely executed *Monument (17) of Sixtus IV. (d. 1484) in bronze, by *Antonio Pollaiuolo* (1493). Julius II. (of the della Rovere family, like Sixtus) is also interred here. Under the next arch: right, the monument (18) of Gregory XIII., the rectifier of the calendar (d. 1585), by *Camillo Rusconi;* left, the plain sarcophagus (19) of Gregory XIV. Opposite, over the altar by the principal pier, is the Communion of St. Jerome (20), after *Domenichino* (original in the Vatican, p. 388). On the right, the Gregorian Chapel (24), erected under Gregory XIII. from the design of *Michael Angelo*, at a cost of over 80,000 scudi; here, to the right, is the monument (22) of Gregory XVI. (d. 1846), by *Amici* (1854); below it a relief, representing the dissemination of Christianity. Above the altar is the Madonna del Soccorso (23), from the old church of St. Peter, dating from about 1118; under it is the tomb of St. Gregory Nazianzen (d. 390). Under the following arch: right, the tomb (24) of Benedict XIV.; left, altar (25) with the Mass of St. Basilius, after *Subleyras.*

The Right Transept was used by the Œcumenical Council for its meetings in 1870. By the tribune, three altars with pictures by *Caroselli* (26), *Valentin* (27), and *Nic. Poussin* (28; Martyrdom

of St. Erasmus). The originals of the last two are in the Vatican (pp. 389, 390).

W. Prolongation of Right Aisle. Under the arch: right, Monument (29) of Clement XIII. (Rezzonico of Venice, d. 1769), by *Canova;* figure of the pope and the two lions worthy of inspection; left, altar of the Navicella (30) with Christ and St. Peter on the sea, after *Lanfranco.* Right, the Chapel of the Archangel Michael (31), the archangel after *Guido Reni;* in a straight direction, St. Petronilla (32), after *Guercino* (p. 285). Under the (left) following arch: right, monument (33) of Clement X. (d. 1676); left, Raising of Tabitha by St. Peter, after *Costanzi.* — We now pass the principal tribune, and enter the —

W. Division of Left Aisle. Immediately on the right is the monument (34) of Alexander VIII. (Ottoboni of Venice, d. 1691), by *Arrigo di San Martino;* left, Healing of the lame man by SS. Peter and John (35), after *Mancini;* farther on, right, the altar (36) of Leo I., with a marble relief by *Algardi* (about 1650), representing the Retreat of Attila. Facing the visitor is the Cappella della Colonna (37), containing a highly revered Madonna from a pillar of the older church. Beneath the altar an ancient Christian sarcophagus (38), with Christ and the apostles in front, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). — Turning hence to the left, we first perceive on the right, over the small door (of egress), the monument (39) of Alexander VII. (d. 1667) by *Bernini.* Opposite is an altar (40) with an oil-painting (on slate) by *Franc. Vanni*, Punishment of Simon Magus.

The Left Transept, with its tribune and three altars, is next entered. It contains confessionals for ten different languages, as the inscriptions indicate. By the pillar of St. Veronica, below the statue of St. Juliana, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. Over the first altar on the right, St. Thomas (41), by *Camuccini;* in front of that in the centre, the plain tomb (42) of the great composer Giovanni Pier Luigi da Palestrina (1526-94; p. 482); altar-piece, Crucifixion of Peter, after *Guido Reni;* left, St. Valeria (43), after *Giov. Ant. Spadarino.* From this point is best appreciated the collective effect of the dome, tribune, and transepts. The portal of grey marble to the right under the following arch (44) leads to the Sacristy (p. 370); above it, the monument of Pius VIII. (d. 1830) by *Tenerani.* To the left (48), Death of Ananias and Sapphira, after *Roncalli.* Then the Clementine Chapel (45), erected by Clement VIII. (1592-1605): below the altar (46) on the right reposes Gregory I., the Great (590-604); altar-piece after *Andr. Sacchi* (Mass of Gregory the Great; p. 390); facing us, the monument (47) of Pius VII. (d. 1823), by *Thorvaldsen*, erected by Cardinal Consalvi. —

We now turn to the left, and perceive below the arch, on the left, the mosaic copy of Raphael's Transfiguration (49), four times the size of the original (p. 389). — Opposite, to the right, begins the —

Left Aisle. Here, under the arch on the right, the monument (50) of Leo XI. (d. 1605) by *Algardi*, with a relief of Henri IV. of France abjuring protestantism; left, monument (51) of Innocent XI. (d. 1689), designed by *Carlo Maratta*, with relief of the delivery of Vienna by King John Sobieski. The large Choir Chapel (52), gorgeously decorated by *Giac. della Porta* with stucco and gilding, contains the tombstone of Clement XI. (d. 1721), an altar-piece after *P. Bianchi* (Immaculate Conception), and two organs. Ceremonies accompanied by beautiful musical performances frequently take place here on Sundays. — Beneath the next arch, to the right, over the door, is the tomb in which the most recently deceased pope rests until the completion of his tomb and monument elsewhere. To the left, the *Monument (53) of Innocent VIII. (d. 1492), by *Antonio* and *Piero Pollaiuolo* (1498). On the right an altar (54) with the Presentation of the Virgin, after *Romanelli*. The eye of the English traveller will rest with interest upon the monument (55) of Maria Clementine Sobieski (d. 1735 at Rome), wife of James III., the 'Old Pretender', under the arch to the right, voer the door which leads to the dome (p. 372); and upon the tomb (56), to the left, of the last of the Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward (the 'Young Pretender') and Henry (Duke of York and Cardinal of Frascati, better known as Cardinal York; comp. p. 458). In the last chapel (57) on the right is a font consisting of the cover of a sarcophagus, affirmed by unauthenticated tradition to have been brought from the mausoleum of Hadrian (p. 359). Over the altar, Baptism of Christ, after *Maratta*. To the left, St. Peter baptizing his gaolers in the Mamertine Prison, after *Passeri;* to the right, Baptism of the Centurion, after *Procaccini*.

The Sacristy (entrance by the grey marble portal mentioned at p. 369, ground-plan 44; visited most conveniently 9-11 a.m.), erected in 1775 by Pius VI. from the designs of *Carlo Marchionne*, consists of three chapels in a corridor adorned with ancient columns and inscriptions.

At the entrance the statues of (r.) St. Peter and (l.) St. Paul, executed in 1461-62 by *Paolo Romano*, and formerly in the Piazza of St. Peter (p. 361). The central octagonal chapel, Sagrestia Comune (58), is embellished with eight columns of bigio from the Villa of Hadrian near Tivoli. A chorister (½ fr.) may be found here to show the others. Left, the Sagrestia dei Canonici (59), with the Cap. dei Canonici, altar-piece by *Francesco Penni* (Madonna with SS. Anna, Peter, and Paul), opposite to which is a Madonna and Child by *Giulio Romano*. Adjacent is the —

Stanza Capitolare (60), containing interesting pictures from the old Confessio, by *Giotto:* Christ with Cardinal Stefaneschi; Crucifixion of

St. Peter, a good example of Giotto's dramatic power; Martyrdom of St. Paul; on the back, St. Peter enthroned; SS. Andrew, John, Paul, and James; on the predella (by the window), Madonna and Apostles. 'This work alone would entitle Giotto to be regarded as the founder of a new school of painting' (C. & C.). This Stanza also contains fragments of the *Frescoes by *Melozzo da Forlì* from the former dome of Santi Apostoli (p. 241): angels with musical instruments and several heads of apostles. On the right, the —

Sagrestia de' Benefiziati (61), with a ciborium by *Donatello* (containing a ruined painting by *Memmi*) and an altar-piece by *Muziano*, the Delivery of the Keys. Contiguous is the Treasury (62) of St. Peter's, containing jewels, an altar-cross and two candelabra by *Ant. Gentili* of Faenza (1582; exquisite works, executed under the influence of Michael Angelo), the cross of the Emp. Justinus (6th cent.), the dalmatica worn by Charlemagne at his coronation, etc. — Over the sacristy are the Archives of St. Peter's (shown by special permission only).

The Grotte Sacre (or crypt), dating in part from the old church on this site but altered and extended in the 16-17th cent., are visible by special permission of the papal Maggiordomo only. The crypt is lighted by electricity.

The **Grotte Nuove,** situated under the dome (p. 366), consist of the Confessio or sepulchral chapel, a corridor in the form of a horseshoe, and various other chapels. In the four great piers which support the dome, steps descend to as many Chapels: *a.* St. Veronica, *k.* St. Helena, *i.* St. Longinus, *d.* St. Andrew. — In the Chapel of Santa Maria de Porticu (*b*), to the right by the entrance, is St. Matthew, on the left, St. John, two statues in relief, from the tomb of Nicholas V. (p. 372); over the altar a Madonna (retouched) by *Simone Memmi*, from the portico of the old church; to the right and left are statues of angels by *Mino da Fiesole* and *Giov. Dalmata*, from the tomb of Card. Eroli (d. 1479). Bust of Benedict XII., by *Paolo da Siena* (1341). The marble statue of St. Peter is the restored torso of a seated consular statue. On the walls are drawings of the old church of St. Peter. Outside the chapel, on the right, a mosaic: Christ between SS. Peter and Paul (the first holding three keys), from the tomb of Emp. Otho II. (end of the 10th cent.; p. 372), in the fore-court of the old church of St. Peter. — In the Chapel of Santa Maria Pregnantium (*c*), at the entrance, the two SS. James, reliefs from the tomb of Nicholas V. (p. 372); God the Father, relief from the tomb of Card. Eroli (see above); half-figure of Boniface VIII.; Paul before Nero, relief from a ciborium of Sixtus IV. that adorned the high-altar of St. Peter's until 1592. — The adjoining chamber contains fragments from John VII.'s Lady Chapel (see p. 324) and scenes from the old church of St. Peter. — Corridor. Martyrdom of SS. Peter and Paul, reliefs from Sixtus IV.'s ciborium (see above); statues of the twelve Apostles, some by *Mino da Fiesole;* remains of the canopy of St. Andrew, by *Isaia da Pisa* and *Paolo Romano;* remains of the ciborium of the Holy Lance, by *Andrea Bregno;* Reliefs from the tomb of Paul II. (see p. 372): The Fall, Last Judgment, Faith and Charity (by *Mino da Fiesole*), Hope (signed), Resurrection of Christ, Creation of Eve (by *Giov. Dalmata*). Statues of SS. Peter and Paul in relief from Card. Eroli's tomb, also by *Giov. Dalmata.* Madonna enthroned with Nicholas III. and Card. Gaetano Orsini (relief; probably from the studio of *Paolo Romano*). — Opposite the entrance to the Confessio: Sarcophagus of the city-prefect *Junius Bassus* (d. 359), one of the most brilliant examples of early-Christian funereal sculpture. The Confessio (*m*) or sepulchral chapel, an inner room adjoining the outer Confessio (p. 367), is dedicated to SS. Peter and Paul and is richly decorated with stucco, gold, and jewels. Over the altar, which encloses an ancient altar consecrated in 1122, are two modern mosaic reproductions of portraits of SS. Peter and Paul painted upon silver in the 13th century.

The **Grotte Vecchie** are three long passages beneath the present nave. The pavement was originally that of the ancient church, and lies 11 ft. below that of the present church. These vaults contain the sepulchral monuments of many popes and princes from the old church. In *e.* those of the Stuarts (p. 370), Nicholas I. (d. 867), Gregory V. (Bruno, a German; d. 999), and Emp. Otho II. (d. at Rome, 983). At the end of *f.* that of Alexander VI. (d. 1503; comp. p. 264). In *g.* those of Adrian IV. (Nicholas Breakspeare, the only English pope, d. 1159), an old sarcophagus in granite; Pius II. (Æneas Sylvius Piccolomini, d. 1464), an early-Christian sarcophagus (comp. p. 32); Pius III. (d. 1503; comp. p. 31); Boniface VIII. (d. 1303), by *Arnolfo di Cambio* (?); Nicholas V (Thomas of Sarzana, d. 1455); Paul II. (d. 1471) and Card. Eroli (see p. 371), both by *Giov. Dalmata;* Urban VI. (d. 1389); Marcellus II. (d. 1555), an early-Christian sarcophagus; and Cardinal Fonseca (d. 1422).

For the *Ascent of the Dome (see p. 173) a permesso is required, except on Sat., and may be obtained in the 'Rev. Fabbrica di San Pietro', Via della Sagrestia 8 (first floor). Visitors knock at the door in the left aisle (Pl. 55). An easy spiral inclined plane ascends to the roof. The walls bear memorial-tablets of royal personages who have made the ascent. On the roof a number of domes and other small structures are seen, some of which serve as dwellings for the workmen and custodians. The *View from the roof ranges over the entire city and the Campagna from the Apennines to the sea.

One of the eight octagonal chambers in the piers which support the dome contains a model of the cupola by *Michael Angelo* and his predecessor *Ant. da Sangallo the Younger*, for admission to which a special permesso of the Maggiordomo of the Rev. Fabbrica di San Pietro, Via della Sagrestia 8, must be procured.

The Dome rises 308 ft. above the roof, and is 630 ft. in circumference. The visitor will observe the huge hoops of iron by which the dome was strengthened in the 18th cent., when threatening fissures had begun to appear. The gallery within the drum affords a striking view of the interior. An easy staircase ascends between the outer and inner domes to the *Lantern*, which commands a view of the whole church and its environs. A perpendicular iron ladder ascends to the copper ball on the summit, which can hold 16 persons, but affords no view; the ascent is not worth the trouble, and is quite unsuitable for ladies.

Ascending by St. Peter's, to the left beyond the colonnades (way to the Vatican gallery of statues, see p. 393, and Plan, p. 362), we reach, near the sacristy, a slab in the pavement marking the former site of the obelisk mentioned at p. 362. To the left is the Campo Santo dei Tedeschi, said to be the most ancient Christian burial-ground in Rome, and filled with earth from Mt. Calvary. In 1779 it was granted to the Germans and Dutch by Pius VI. Adjacent is the church of *Santa Maria della Pietà in Campo Santo*, adjoining which is the German and Flemish refuge for pilgrims.

Near it is situated the *Palazzo del Sant' Offizio*, or Inquisition. The Congregation of the Inquisition was established in 1542 by Paul III. and this edifice was assigned to it by Pius V.

c. The Vatican Palace.

In the middle ages the residence of the popes was beside the Lateran. The *Vatican Palace* was originally a simple dwelling-house, erected by Symmachus (p. 355) near the anterior court of the old church of St. Peter, and enlarged by Eugene III. (1150), Cœlestine III., and Innocent III. As the Lateran had been devastated by a great fire in 1308, Gregory XI., when he restored the papal abode from Avignon to Rome in 1377, took up his permanent abode at the Vatican. After the death of Gregory XI. the first conclave was held in the Vatican in 1378, which resulted in the schism. In 1450 Nicholas V. (p. lxvi), with a view to render the Vatican the largest palace in the world, determined to unite in it all the government-offices and residences of the cardinals. On his death he left behind him an almost completed palace, including a Library (comp. p. 410), the Appartamento Borgia, and the Stanze, to which Alexander VI. added the finishing touch in the shape of the so-called *Torre Borgia*. In 1473-81 the *Sistine Chapel* was erected by Sixtus IV., and in 1486-92 the *Belvedere*, or garden-house, by Innocent VIII. Bramante, under Julius II., united the latter with the palace by means of a great court. The *Logge* round the Cortile di San Damaso were also constructed by Bramante. Paul III. founded the *Pauline Chapel* in 1540, and Sixtus V. built the present *Library* (which divided Bramante's larger court into two parts, the Cortile di Belvedere and the Giardino della Pigna) and the present residence of the popes, which last was completed by Clement VIII. (1592-1605). Urban VIII. began the *Scala Regia* from Bernini's designs; Pius VI. erected the *Sala a Croce Greca*, the *Sala Rotonda*, and the *Sala delle Muse*, Pius VII. the *Braccio Nuovo* for the sculptures, and Pius IX. closed the fourth side of the Cortile di San Damaso by covering and reconstructing the great staircase *(Scala Pia)* which leads from the arcades of the piazza into the court. The palace now covers an area of about $13^1/_2$ acres, of which about 6 are occupied by the 20 courts, and contains perhaps 1000 halls, chapels, saloons, and private apartments (the common estimate of 11,000 apartments is a mere fable). By far the greater part of the Vatican is occupied by collections and state apartments, a comparatively small part of the building being set apart for the papal court. A law passed by the Italian government on 13th March, 1871, but not recognized by the pope, secures to the Vatican, the Lateran, and the papal palace at Castel Gandolfo the privilege of exterritoriality.

The Principal Entrance to the Vatican *(Portone di Bronzo)* is at the end of the right colonnade of the Piazza of St. Peter, where the Swiss guard is posted (see below). The ciceroni who proffer their services here are to be avoided; their services are useless. Straight in front the corridor leads to the Scala Regia, see below. — The staircase to the right (*Scala Pia*, see p. 373) leads to the Cortile di San Damaso, a court which derives its name from the fountain of St. Damasus erected here by Innocent X., and sometimes called *Cortile delle Logge* from the Logge of Bramante (p. lxviii) by which it is bounded on three sides. On the right is the wing occupied by the Pope. On the left is a door with the inscription *Adito alla Biblioteca ed al Museo* (available for students in the library only).

The Papal Troops consist of the *Guardia Nobile* (founded in 1801), a body of about twenty Roman noblemen, with the rank of officers, under a lieutenant-general; the *Guardia Svizzera* (formed by Julius II. in 1505), of about a hundred men under a colonel, wearing the brightly coloured uniform of mediæval spearmen (said to have been designed by Michael Angelo); and the *Guardia Palatina*, a kind of militia of about fifty Roman citizens, who serve on special occasions.

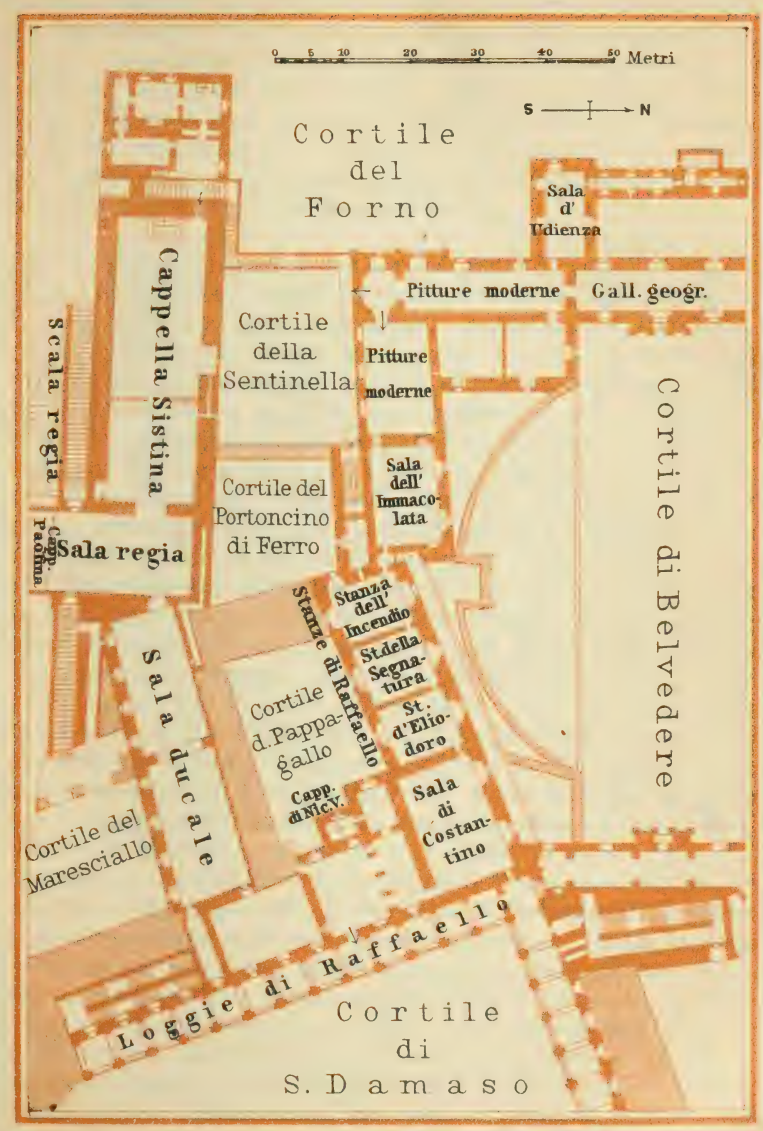
1. CAPPELLA SISTINA. RAPHAEL'S STANZE AND LOGGE. PICTURE GALLERY. RAPHAEL'S TAPESTRIES. APPARTAMENTO BORGIA.

Admission, see p. 173. Permessi, see below. Sticks and umbrellas must be given up on the second landing of the Scala Regia.

We proceed from the principal entrance (*Portone di Bronzo*, see above) straight on to the **Scala Regia,** a magnificent baroque staircase by *Bernini* (1661). By the arrangement of the sumptuous decorations and by placing the columns at gradually decreasing distances from each other, advantage has been taken of the contraction of the space as the staircase ascends to produce an imposing perspective effect. To the right of the first landing is Bernini's statue of Constantine (p. 365). At the top of the staircase we obtain our permesso and pass through a door to the *Staircase on the Right*, which ascends to the Sala Regia, on the first floor (91 steps). Halfway up a notice-board, on the right, marked 'Camere e Stanze di Raffaello', indicates the approach to the second floor with Raphael's Stanze and Logge (p. 379).

Sala Regia. Cappella Sistina. Sala Ducale. Cappella Paolina.

The **Sala Regia,** an entrance-hall to the Sistine Chapel originally destined for the reception of foreign ambassadors, was begun by *Ant. da Sangallo the Younger* under Paul III. and was completed in 1573. The magnificent stucco decorations of the ceiling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S N
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Pitture moderne
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Cortile della Sentinella
Pitture moderne
Cortile di Belvedere
Sala dell' Immacolata
Cortile del Portoncino di Ferro
Sala regia
Cappella Paolina
Stanze di Raffaello
Stanza dell' Incendio
St. della Segnatura
Cortile d. Pappagallo
St. d'Eliodoro
Sala ducale
Capp. d'Niccolò V.
Sala di Costantino
Cortile del Maresciallo
Loggie di Raffaello
Cortile di S. Damaso

are by *Perin del Vaga* and those over the doors by *Daniele da Volterra*. The large frescoes, by *Vasari*, *Salviati*, and the *Zuccari*, illustrate the power of the church: Scenes from the Night of St. Bartholomew (the inscription *Strages Hugenottorum*, etc., which was once under them, has been obliterated); Alliance of the Spanish and Venetians with Paul V.; Battle of Lepanto in 1571; Gregory VII. absolving the Emp. Henry IV.; Conquest of Tunis; Gregory XI. returning from Avignon; Alexander III. absolving Fred. Barbarossa. — The door in the entrance-wall, to the left, admits to the Sistine Chapel (visitors knock).

The ****Sistine Chapel** was erected under Sixtus IV. by *Giov. de' Dolci* in 1473-81; length 133 ft., width 43 ft., six windows on each side above. Beautifully decorated marble screens enclose the space set apart for the clergy (presbytery); in the wall to the right is the tribune of the singers, with a handsome balustrade. Both of these are the work of *Mino da Fiesole* and other Florentine masters. The arrangement and decoration of the chapel are modelled on those of the early-Christian basilicas. The lower part of the long walls was formerly hung with Raphael's tapestry (p. 390) at festivals, while the upper part is decorated with beautiful *Frescoes, executed about 1481-83 by the most celebrated Florentine and Umbrian masters of the period (p. lxvii) and abounding in contemporary portraits (best light in the morning). These represent incidents from the life of Christ (right) and Moses (left) arranged in the early ecclesiastical manner, in parallel scenes of promise and fulfilment. The two series begin at the altar and meet on the entrance-wall. Left: 1. (by the altar) *Perugino* and *Pinturicchio*, Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son; *2. *Sandro Botticelli*, Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. *Piero di Cosimo* and pupils of *Cosimo Rosselli*, Pharaoh's destruction in the Red Sea; 4. *C. Rosselli*, Moses receives the Law on Mt. Sinai, Worship of the golden calf; 5. *S. Botticelli*, Destruction of the company of Korah and of Dathan and Abiram (perhaps a reference to the schism of the Archbishop of Carniola); in the background are the Arch of Constantine and the Septizonium (p. 314); *6. *Luca Signorelli* and *Bart. della Gatta*, Moses as a law-giver (the nude youth in the centre personifies the tribe of Levi), Investiture of Joshua, Mourning over the body of Moses. — Right: 1. *Perugino* and *Pinturicchio*, Baptism of Christ; 2. *S. Botticelli*, Sacrifices in cleansing a leper (Levit. xiv. 2-7) and Christ's Temptation; in the background is the façade of the then recently completed Ospedale di Santo Spirito (p. 361); *3. *Dom. Ghirlandaio*, Vocation of Peter and Andrew, in a dignified and severe monumental style; 4. *Cosimo Rosselli*, Sermon on the Mount, Cure of the leper;

*5. *Perugino*, Christ giving the keys to Peter, one of the master's finest monumental works in spite of defects in the composition (the figure with the T-square on the right is that of the architect Giov. de' Dolci, see p. 375); 6. *C. Rosselli*, Last Supper. — The frescoes on the entrance-wall — Resurrection of Christ, originally by *D. Ghirlandaio*, and Contest of the Archangel Michael for the body of Moses, by *Salviati* — were renewed by *Arrigo Fiammingo* and *Matteo da Lecce* by order of Gregory XIII. — On the pillars between the windows 28 popes by *Fra Diamante*, *Ghirlandaio*, *Botticelli*, and *C. Rosselli*. — The place of honour at the altar, before Michael Angelo painted his Last Judgment (p. 378), was occupied by three frescoes by Perugino: the Finding of Moses, Coronation of the Virgin, and Adoration of the Magi.

The **Ceiling (p. lxxi; mirrors provided by the custodian; fee) was begun by *Michael Angelo* on 10th May, 1508, and completed on October 31st, 1512. Whether the ceiling of the Sistine Chapel, or the Stanze of Raphael should be regarded as the culminating effort of modern art, has long been a subject of controversy. The merit of uniformity of thought and compactness of composition must be awarded to the ceiling-painting, and these attributes are the more worthy of admiration as the subjects of the whole series had not been agreed upon from the outset. The pictorial enrichment of the ceiling was at first to be limited to the figures of the Twelve Apostles, but Michael Angelo, perceiving the poverty of the design, prevailed on the pope to allow him to extend it. In order to connect the different scenes, Michael Angelo invented an imaginative structure with columns, pillars, and cornices in bronze and marble, which rises from the walls, and encloses in the middle of the ceiling (which is vaulted, with a flat surface in the middle) nine sections of different sizes. The lifelike figures which step forth from the architectural members, some of them in their natural colour, and others of a bronze tint, impart to the background such animation and significance as to render it an admirable introduction to the large central pictures. It is here that the spectator will become fully aware of the importance to a painter of a thorough acquaintance with architectural design, and of the extent to which Michael Angelo availed himself of such acquaintance.

A description of the Central Scenes may be given nearly in the words of *Ascanio Condivi*, a pupil of Michael Angelo, who in 1553 wrote the master's life under the eye of the latter. — 'In the *1st Section* of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with the motion of his arms separates light from darkness. — In the *2nd Section* he creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. Around him are several angels, one of whom (to the left) hides his

face and presses close to the Creator, as if to screen himself from the baneful influence (dazzling light) of the moon. In the same section God is again represented as engaged in creating the herbs and plants on the earth. He is portrayed with such art, that wherever you turn he appears to follow you, showing his whole back down to the soles of his feet, — a very excellent work, proving what can be done by foreshortening. — In the *3rd Section* God the Lord appears in the air surrounded with angels, regarding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the *4th Section* is represented (in the grandest and most thoughtful composition of the series) the creation of man: God is seen with outstretched arm and hand, as if prescribing to Adam what to do, and what to abstain from (more correctly, God causing life to stream through Adam's limbs by touching him with his forefinger). With his other arm he encloses a group of angels. — In the *5th Section* God draws from Adam's side the woman, who with folded hands stretched out towards God, bows herself with a sweet expression, so that it seems she is thanking him, and that he is blessing her. — In the *6th Section* the Demon, in female form from the waist upwards, and otherwise a serpent, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* Noah's thank-offering is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it in hopes of saving themselves. Nearer is a boat crowded with people, which, owing to its undue load, and to the numbers of violent shocks of waves, is already shipping water and threatening to sink, and it is indeed a strange thing to see the human race perishing so miserably in the waves. Still nearer the eye appears above the water the top of a mountain, where a number of men and women have sought refuge as if on an island; they show different emotions, but they all cower, miserable and terrified, under a tent stretched over a tree, to shelter themselves from the excessive rain. And in this scene the wrath of God is represented with great art, for he sends upon them lightnings, waters, and storms. There is also another mountain-top on the right side with a group of people on it in similar distress, but it would take too long to describe each one of them. — In the *9th Section*, the last, is narrated the story of Noah, who, when lying drunken and naked on the ground, is mocked by his son Ham, but is being covered by Shem and Japheth'.

Michael Angelo reversed the chronological order and painted the last scenes first. Here, at the entrance, we command a view of the central figures, which, being nearer to the spectator, could be executed on a

smaller scale than those in the neighbourhood of the altar. The series of Prophets and Sibyls are best seen from the centre of the chapel.

On the lower part of the vaulting are the Prophets and Sibyls, surrounded by angels and genii. To the left of the altar: 1. *Jeremiah*, immersed in sorrowful thought; 2. *Persian Sibyl*, reading; 3. *Ezekiel*, with half-opened scroll; 4. *Erythraean Sibyl*, sitting by an open book; 5. *Joel*, reading a scroll; 6. (over the door) *Zacharias*, turning the leaves of a book; 7. *Delphic Sibyl*, with an open scroll; 8. *Isaiah*, his arm resting on a book, absorbed by divine inspiration; 9. *Cumaean Sibyl*, opening a book; 10. *Daniel*, writing; 11. *Libyan Sibyl*, grasping an open book; 12. (above the Last Judgment) *Jonah*, who has just escaped from the belly of the whale (the symbol of the resurrection of Christ). 'All these are truly wonderful', says Condivi, 'both owing to the attitudes, and to the ornamentation, and the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His body is foreshortened towards the inside, towards the part nearest the beholder's eye, while the legs project outside, in the more distant part: a marvellous work, for so great is the skill of Michael Angelo in foreshortening and perspective'.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four corner-arches: on the altar-wall, right, the Israelites in the wilderness with the brazen serpent; left, King Ahasuerus, Esther, and Haman. On the entrance-wall, right, David and Goliath; left, Judith.

In 1534-41 under Paul III., nearly 30 years later than this ceiling, Michael Angelo painted on the altar-wall the **Last Judgment, ca. 66 ft. in width and 33 ft. in height (p. lxxii). As a preliminary step the two windows on the altar-wall had to be built up, thus destroying the fine proportions of the chapel. Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition, which is unfortunately blackened by the smoke of centuries, and unfavourably lighted. To fathom the religious views and artistic designs of the talented master is a still more difficult task, imbued as he was with the influence of Dante. On the left of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels, on his right the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his passion; in the centre Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies to Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on the same account, was persuaded,

instead, to cause some of the figures to be partly draped by *Daniele da Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi* in the 18th cent., whereby, as may be imagined, the picture was far from being improved.

Masses for the Pope are celebrated in the Sistine Chapel both on his coronation and at his decease; masses are also said on the occasion of pilgrimages, and for the souls of departed Catholic princes.

The **Sala Ducale,** which adjoins the Sala Regia, constructed by *Bernini*, is decorated with ceiling-paintings and landscapes by *Bril*. Special permission from the Prefetto of the Palazzi Pontificali is necessary for a visit to this hall, or to the **Pauline Chapel** *(Cappella Paolina)*, built in 1540 by *Antonio da Sangallo the Younger* for Paul III., also adjoining the Sala Regia. In this chapel are two frescoes by *Michael Angelo*, painted by him in 1542-ca. 1550: on the left, the Conversion of St. Paul, on the right, the Crucifixion of St. Peter (p. lxxi). The other pictures are by *Lor. Sabbatini* and *F. Zuccaro*, the statues in the corners by *P. Bresciano*. The chapel is used on the first Sunday in Advent for the *Quarantore*, or exposition of the host during 40 hrs., when, as well as on Maundy Thursday, it is brilliantly illuminated.

Raphael's Stanze and Logge. Cappella di Niccolo V. Picture Gallery. Raphael's Tapestries.

Comp. the Plan, p. 375.

We ascend the staircase indicated by the notice-board mentioned at p. 374, and on the second floor knock at the white door, through which Raphael's Stanze and Logge are entered from the back. — In front and to the right are two rooms with indifferent modern pictures by Roman artists, chiefly representing scenes from the lives of persons canonized by Pius IX. The room to the right also contains a picture representing the Relief of Vienna in 1683 by John Sobieski, by *Matejko*, presented by Poles in 1884. We traverse this room, and then a saloon, the *Sala dell' Immacolata*, decorated by *Podesti*, by order of Pius IX., with frescoes relating to the doctrine of the Immaculate Conception of the Virgin, promulgated on 8th Dec., 1854. The magnificent cabinet in the centre, which was presented to Pius IX. in 1878 by the French clergy, contains the text of the dogma, translated into many languages. — The door straight in front of us leads to the first of —

****Raphael's Stanze.** The frescoes executed by *Raphael* in 1508-1520 in the papal state-apartments *(Stanze* or *Camere)* of the Vatican, by order of the Popes Julius II. and Leo X., are unquestionably the foremost among the creations of the master and are rivalled by no modern works of art in existence except the ceiling-paintings in the Cappella Sistina (p. 376). The work, however, in its entire grandeur had not been planned, nor the task committed to Raphael from the outset. Julius II. originally intended these rooms to be decorated in a much simpler style, and he entrusted the task to *Perugino*, *Sodoma*, and other painters of Umbria and Siena. These were joined by the young Raphael, who had probably

been introduced by Perugino, and who soon became so prominent among his fellows, that the work was entrusted to him exclusively. Raphael did not, however, live to complete his task, and it was finished by his pupils. For each of these paintings he received 1200 gold scudi (nearly 500*l.*). They were seriously injured during the plundering of Rome in 1527, but were restored by Carlo Maratta under Clement XI. (comp. also pp. lxxii et seq.).

The development of Raphael's genius will be more fully realized if the frescoes are inspected in the order in which they were painted: Stanza della Segnatura (p. 381), Stanza d'Eliodoro (p. 384), Stanza dell' Incendio (see below), Sala di Costantino (p. 385).

I. Stanza dell' Incendio, the third in chronological order. The frescoes here were painted in 1517 by pupils of Raphael, from his designs. — The Ceiling Paintings (Glorification of the Trinity) are by *Perugino* (1508), Raphael's teacher. — The Mural Paintings represent scenes from the pontificates of Leo III. and Leo IV.

Over the window: 1. Oath of Leo III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, executed by *Perin del Vaga.*

To the right of this, on the exit-wall: 2. Victory of Leo IV. over the Saracens at Ostia, executed by *Giulio Romano.* The pope is represented as Leo X., accompanied by Card. Giulio de' Medici (Clement VII.), Card. Bibbiena, and others. — Below: Ferdinand the Catholic, and the Emp. Lothaire.

*3. Incendio del Borgo, or Conflagration in the Borgo, whence the name of the room. This work was probably carried out by *Francesco Penni* alone. The apparently ungrateful task of painting a miracle has been performed so happily by the genius of Raphael, that he has presented us with what would be termed in modern language a magnificent genre-picture. The traditional incident — the extinguishing of a fire which had broken out in the Borgo, or Vatican quarter, by the sign of the cross made by Pope Leo IV. (9th cent.) in the Loggia of St. Peter's — is placed in the background. The foreground exhibits the terrors of a conflagration, the efforts of the people to save themselves and their goods, and the half-paralysed condition especially of the mothers and other women. We are then transported to the heroic age, by a group in the left corner, representing Æneas carrying the aged Anchises on his back and accompanied by Creusa and Ascanius, his wife and child. Raphael's object in introducing this group was probably to give an ideal example of filial devotion at a moment of great peril, and also perhaps to arrest the attention of his contemporaries by these well-known figures from the familiar Æneid. The Incendio is unquestionably the most popular picture of the series, and is well adapted to illustrate the superiority of Raphael's art to that of a later period. The antiquarian will also scan with interest the façade

of the old church of St. Peter (p. 362), represented here as it still existed in Raphael's time. — Below: Godfrey de Bouillon and Aistulf.

4. Coronation of Charlemagne in the old church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. Below: Charlemagne.

II. ***Stanza della Segnatura,** so named from the court of justice *(Segnature di Grazia)*, presided over by the pope, which used to sit here every Thursday. The frescoes were begun in 1508 and completed in 1511. The sections of the vaulting of the apartment had already been arranged by *Sodoma.*

Ceiling Paintings. 1. Theology *(divinarum rerum notitia)*, a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man. 2. Poetry *(numine afflatur)*, crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Marsyas. 3. Philosophy *(causarum cognitio)*, with diadem, two books (natural and moral science), and a robe emblematical of the four elements; adjoining it, Astronomy (comp. the representation of the same subject in Santa Maria del Popolo, p. 179). 4. Justice *(jus suum unicuique tribuit)*, with crown, sword, and balance; adjacent, Solomon's Judgment.

Mural Paintings. Under the Theology: 1. The Disputa. This name continues to be applied to this painting, although it is based on an error. The scene represented is not a dispute about the doctrine of transubstantiation, as commonly supposed. The monstrance with the host on the altar, directing the attention from the assembly of the church on earth to the heavenly assembly, serves as a symbolical link between the two halves of the composition, just as the miraculous Incarnation of Christ unites the earthly with the heavenly sphere. The scene is rather to be defined as the *Glorification of the Christian Faith.* The congregation gathered round the altar, full of religious emotion and burning with enthusiasm, sees heaven open, disclosing Christ with the heroes of the faith grouped around him. The composition thus consists of two halves, the upper and the lower, whereby not only the heavenward direction of the religious sentiment is clearly indicated, but a definite basis for its formal expression is also obtained. In the upper half is Christ enthroned, attended by the Madonna and the Baptist; above him is the half-figure of God the Father; and below him is the symbol of the Holy Spirit, at each side of whom are two cherubim holding the books of the gospel. A choir of angels forms the background, and angels likewise bear the clouds, on which, a little lower down, the heroes of the Old and New Testament are sitting. These last are arranged alternately, and the former at the same time represent the epochs of the world. To the left of the spectator sit *St. Peter*, *Adam*, *St. John the Evangelist*, *David*, *St. Lawrence*,

and a half-concealed personage from the Old Testament *(Jeremiah?);* on the right, *St. Paul*, *Abraham*, *St. James*, *Moses*, *St. Stephen*, and lastly an armed hero of the Old Testament. In the lower half the four Fathers of the Church, sitting next to the altar, constitute the historical foundation of the picture: on the left *St. Gregory* and *St. Jerome;* on the right *St. Augustine* and *St. Ambrose.*

From a very early period attempts have been made to attach historical names to the other figures, which are supposed to be portraits of theologians. Vasari states that they represent SS. Dominic and Francis, Thomas Aquinas, Bonaventura, Scotus, and Nicholas of Bari. The figure in antique costume beside St. Ambrose, stretching his right hand towards heaven, has been identified with *Petrus Lombardus*, the monk behind St. Augustine with *Thomas Aquinas*, the cardinal with *Bonaventura*, and the two popes with *Sixtus IV.* and *Innocent III.* The artist has also shown his independence by introducing several personages of much later date. To the extreme left, in the background, is *Fra Angelico da Fiesole*, on the right side is the laurel-crowned profile of *Dante*, and, separated from Dante by an old man, appears the head of *Savonarola.*

In the space below the picture (added by *Perin del Vaga* under Paul III.), from left to right: Heathen sacrifice; St. Augustine finding a child attempting to exhaust the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The Parnassus (to the right of the Disputa). — This composition is the most perspicuous of the whole series. The spectator will not fail to appreciate the poetical life and exalted sentiment which pervade the picture, while the impression it conveys is at the same time exceedingly pleasing. Raphael has shown consummate skill in adapting his work to the unfavourable character of the space to be covered. *Apollo* sits under laurels playing the violin. This instrument was not chosen by Raphael from ignorance or for the purpose of paying a compliment to Giacomo Sansecondo, a famous violinist of that period, but on the sole ground that the motion of the hand seemed to him more graceful when playing the violin than the lyre. Around Apollo are grouped the nine *Muses*, forming with him a compact central group. On the left is the imposing figure of the blind *Homer*, so inspired by the tones of the god that he begins to sing. Near him are *Dante* and *Virgil.* In the foremost group *Petrarch* and *Sappho* are recognizable, and the front figures in the opposite group are called *Pindar* and *Horace.* The personages behind are evidently contemporaries of Raphael, whose names cannot now be ascertained.

The paintings in grisaille, below, illustrate the legend that a sarcophagus filled with Latin and Greek books was found on the Janiculum in 181 B.C. (left painting) and that the consuls caused the Latin books to be preserved, but the Greek books to be destroyed as hostile to religion (right painting).

Under the Philosophy: 3. The so-called School of Athens (a

name not originally applied to the work), the companion to the Disputa, not only in point of situation, but with respect to its subject likewise. There we are introduced to a congregation of believers, here to an *Assembly of Scholars.* The scene is not divided beween heaven and earth, as in the case of the Disputa, but is confined to earth alone; while at the same time, as in the Disputa, a gradation of knowledge, from the imperfect empirical to the perfect and universal, is suggested. A flight of steps leads to an open colonnade, crowned with a dome at the back, which forms the most admirable temple of knowledge ever created. Apollo, Minerva, and numerous gods adorn the niches. *Plato* and *Aristotle*, the princes in the realm of thought whom the Renaissance especially revered, surrounded by a numerous train, approach the steps which descend to the foreground, where, in contrast to the pure philosophers, is a crowd of representatives of the empirical sciences, of geometry, arithmetic, astronomy, and music. Such are the two main contrasts presented by the picture, and with them are combined a gradual raising of the sentiments and aspirations from mere mechanical learning and teaching, copying, meditating, and disputing, to the glorious revelation of the truth, as embodied in the 'divine Plato'. To these general features Raphael imparted the warmth of life and individuality by interweaving with the scene a number of ancient Greek and other personages, in conformity with the prevalent aims of his contemporaries, who were enthusiastic admirers of the antique. He by no means intended, as has been supposed, to give a complete picture of the development of Greek philosophy, but he merely introduced various popular characters of antiquity, with a view to direct the spectator's imagination into the proper channel, and, as it were, to localize a scene which would otherwise have been too general and abstract. Besides Plato and Aristotle, the faces of the bald *Socrates* (above, to the left), and of *Diogenes* lying on the steps, are unmistakable. *Ptolemy* (who from having been mistaken for one of the kings of that name is furnished with a crown) and *Zoroaster*, with the globe, in the foremost group on the right, are easily recognized.

The names of the other figures are merely conjectural. The bearded old man in the corner to the left, in profile, is supposed to be *Zeno*, the Stoic; the vine-wreathed figure beside him, holding a book, is perhaps *Epicurus* or *Democritus.* To his right we perceive the young *Federigo Gonzaga*, a favourite of Julius II., here painted at the express wish of the Pope. The Oriental, who bends over the writing *Pythagoras*, is *Averrhoes (*or, perhaps, *Hermes Trismegistus).* By the base of a column sits *Empedocles*, who also is looking towards the tablet of Pythagoras. The figure resting his foot on a block of marble is either *Anaxagoras* or *Xenocrates.* Lastly, the isolated figure in the foreground, terminating the group to the left, is supposed to be *Heraclitus.* In the Socrates group above is a youthful warrior, representing either *Alcibiades* or *Xenophon*, and the figure behind the warrior, beckoning to Socrates, is said to be *Chrysippus.* No clue, however, has yet been discovered to the names of the figures in the corresponding group to the right, in the

upper part of the picture. Raphael has introduced several of his contemporaries into this picture. Thus, the handsome youth in the foremost group to the left, is supposed to bear the features of *Francesco Maria della Rovere*, Duke of Urbino; the geometer with the compasses, to the right, is a portrait of *Bramante*. *Raphael* himself appears, with *Sodoma*, in the far corner on the right.

Below this picture, in different shades of brown, by *Perin del Vaga* (from left to right): Allegorical figure of Philosophy; Magi conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

Under the Justice: 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Temperance; left, Fortitude. Below, on both sides of the window, the *Glorification of Ecclesiastical and Civil Law*. On the right, Gregory IX. (with the features of Julius II.) presenting the Decretals to a jurist (surrounded by numerous portraits; to the left in front Card. de' Medici, afterwards Leo X.). Below (by *Perin del Vaga*): Moses brings the tables of the Law to the Israelites. On the left, Tribonian presents the Pandects to the Emp. Justinian. In the space beneath: Solon's address to the Athenian people(?).

III. ***Stanza d'Eliodoro,** the frescoes of which were painted in 1512-14, almost wholly by Raphael's own hand. The advance of the master in technical freedom and precision is easily recognizable.

The Ceiling Paintings (sadly damaged) represent scenes from the Old Testament: Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac. They were executed by *Peruzzi*, who, when the decoration of the Stanze was first contemplated, was probably entrusted with the entire scheme.

The Mural Paintings, from the first of which the saloon derives its name, were intended to commemorate the brilliant political and ecclesiastical achievements of Julius II. The Repulse of Attila (see p. 385) was not completed until the pontificate of Leo X.

Below the Moses: 1. Miraculous Expulsion of Heliodorus from the Temple at Jerusalem by a heavenly horseman (Maccab. ii, 3), being an allusion to the deliverance of the States of the Church from their enemies. On the right, beneath the powerful horse, whose rider is followed by two attendants armed with scourges, Heliodorus lies on the ground; one of his companions attempts to defend himself, a second shouts, a third is securing his booty; in the background the high-priest Onias praying; to the left in the foreground women and children, and Pope Julius II. on his throne (the foremost of the two chair-bearers is the celebrated engraver Marcantonio Raimondi). This composition is remarkable for its vigour of expression.

Below the Sacrifice of Isaac: 2. The Mass of Bolsena. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding of the host (comp. p. 105), in allusion

to those doubting the infallibility of the church and to the suppression of the schism by Julius II. (1512); below are women and children; opposite the priest, Julius II. kneeling with calm equanimity. The cardinal of florid complexion is Raffaelo Riario (p. 259). This well-preserved work is probably the most perfect of Raphael's frescoes with respect to execution.

Below Noah: 3. Attila repulsed from Rome by Leo I., in allusion to the retreat of the French from Italy after the battle near Ravenna in 1512. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horseback, above him St. Peter and St. Paul enveloped in a brilliant light, and visible only to Attila and his Huns, who are struck with terror at the apparition.

Below Jacob's Vision: 4. The Liberation of St. Peter, in three sections, also in allusion to the expulsion of the French. Over the window St. Peter in the dungeon sleeping between the watchmen is being awakened by the angel; right, he is conducted away; left, the watchmen awake.

Under the pictures are painted eleven Caryatides and four Hermæ in grisaille. They are symbolical of a life of peace, and bear the distinct impress of Raphael's inventive genius, notwithstanding considerable restoration. The paintings in different shades of brown between these, of similar import with the large figures, have been still more freely retouched. Behind the window-shutters are some curious little paintings in chiaroscuro.

IV. **Sala di Costantino.** The pictures of this saloon were executed under Clement VII. (Giulio de' Medici) after 1520, the date of Raphael's death, by *Giulio Romano*, aided by *Francesco Penni* and *Raffaello dal Colle.* It has been supposed that the allegorical figures of Urbanity and Justice, which strange to say are in oil, were painted by Raphael's own hand; but it appears, from letters of Sebastiano del Piombo (who sought an interest in the work after Raphael's death) to Michael Angelo, that in 1520 one figure only was painted in oil by Raphael's pupils as an experiment and that the objects to be depicted were then not yet finally agreed upon, or, at least, that they underwent many changes during their execution. Preliminary sketches had been made by Raphael himself, particularly for the Battle of Constantine.

On the long wall: 1. Battle of Constantine against Maxentius at Ponte Molle (p. 430), the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano.* This fine composition is full of expression and vigour, but the colouring is less successful. — On the left side of the picture Sylvester I. between Faith and Religion; on the right Urban I. between Justice and Charity.

2. Baptism of Constantine by Sylvester I. (with the features

of Clement VII.) in the baptistery of the Lateran, by *Francesco Penni*. To the left of this: Damasus I. between Prudence and Peace; right, Leo I. between Innocence and Truth.

3. (on the window-wall) Rome presented by Constantine to Sylvester I., by *Raffaello dal Colle;* left, Sylvester with Fortitude, right, Gregory VII.(?) with Power(?).

4. Constantine's Address to his warriors regarding the victorious omen of the cross, designed by Raphael(?) and executed by *G. Romano*, who added the dwarf (perhaps Gradasso Berettai of Norcia, dwarf of Card. Hippolytus de' Medici) and several other figures. — On the left, St. Peter between the Church and Eternity; right, Clement I. between Moderation and Urbanity. — The scenes below are from the life of Constantine, designed by G. Romano.

The Ceiling, completed under Sixtus V., is adorned with an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with corresponding allegorical figures in the lunettes.

One of the custodians conducts us through the death-chamber of Julius II., the splendid ceiling of which displays the emblems of the Medici, and opens (see p. 173) the ***Cappella di Niccolò V.,** decorated by *Fra Angelico da Fiesole* with frescoes from the lives of SS. Lawrence and Stephen, the last and maturest works of that master, executed in 1450-55, restored under Gregory XIII. and Pius VII. The designs on the marble pavement represent the sun and the signs of the zodiac. Above the doorway are the arms of Julius II.

The Upper Series of frescoes represents scenes from the life of St. Stephen: 1. (to the right of the window) Stephen ordained deacon by Peter; 2. He distributes alms as deacon; *3. He preaches; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. His death by stoning. — Below, in the same order, scenes from the life of St. Lawrence: 1. Ordained deacon by Sixtus II. (with the features of Nicholas V.); 2. The same pope gives him treasures for distribution among the poor; 3. Distribution of the same; 4. The saint is condemned by the emperor; *5. He converts his gaoler; 6. His martyrdom. — Also on the left wall below: l. St. Bonaventura, r. St. John Chrysostom. In the vaulting: l. St. Augustine, r. St. Gregory. On the lower part of the right wall: l. St. Athanasius, r. St. Thomas Aquinas. On the vaulting: l. St. Leo, r. St. Ambrose. On the ceiling the Four Evangelists. — Though thus in immediate proximity to the boundless energy of Michael Angelo and the lovely forms of Raphael, the frescoes of Fra Angelico yet hold their ground in virtue of their air of perfect devotion and calm contemplative worship.

****Raphael's Logge** (admission, see p. 173). Leaving the Sala di Costantino, we proceed to the second floor of the logge which enclose the Cortile di San Damaso (comp. ground-plan, p. 379), the W. (right) wing of which was embellished (1517-19) with stucco mouldings, painted enrichments, and ceiling-paintings, from designs by *Raphael* and under his superintendence, by *Giulio Romano*, *Giovanni da Udine*, and others of his pupils. The logge were originally open and the paintings have therefore suffered

seriously from exposure to the weather, but since 1813 they have been protected by windows of glass. The stucco-work and the painted ornamentation are by *Giovanni da Udine*, and their style has manifestly been influenced by the antique works of the kind which had been found a short time previously in the Thermæ of Trajan (p. 308). Amongst the ceiling-paintings after Raphael's designs those in the first vault are by *Giulio Romano*, the others by *Francesco Penni*, *Perin del Vaga*, *Polidoro da Caravaggio*, and others. Each of the thirteen sections of the vaulting contains four Biblical scenes in quadrangular borders, which are together known as '*Raphael's Bible*'. All these compositions display rare fertility of invention and gracefulness of treatment.

Ceiling Paintings. The first twelve vaults contain scenes from the Old, and the thirteenth scenes from the New Testament. We begin to the right of the principal approach, *i. e.* the side opposite the present entrance. I. (over the door) 1. Separation of light from darkness; 2. Separation of land from sea; 3. Creation of the sun and moon; 4. Creation of the animals. — II. 4. Creation of Eve; 1. The Fall; 2. Banishment from Paradise; 3. Adam and Eve working (injured). — III. 1. Noah building the ark; 2. Deluge; 3. Egress from the ark (injured); 4. Noah's sacrifice. — IV. 1. Abraham and Melchizedek; 3. God promises Abraham posterity (injured); 2. Abraham and the three angels; 4. Lot's flight from Sodom. — V. 1. God appears to Isaac; 3. Abimelech sees Isaac caressing Rebecca; 2. Isaac blesses Jacob; 4. Esau and Isaac. — VI. 1. Jacob's vision of the ladder; 2. Jacob and Rachel at the well; 3. Jacob upbraids Laban for having given him Leah (injured); 4. Jacob on his journey. — VII. 1. Joseph relates his dream to his brethren; 2. Joseph is sold; 3. Joseph and Potiphar's wife; 4. Joseph interprets Pharaoh's dream. — VIII. 1. Finding of Moses; 2. Moses at the burning bush; 3. Destruction of Pharaoh in the Red Sea; 4. Moses strikes the rock for water. — IX 1. Moses receiving the tables of the Law; 2. Adoration of the golden calf, Moses breaks the tables; 3. Moses kneels before the pillar of cloud (injured); 4. Moses shows the tables of the Law to the people. — X. 1. The Israelites crossing the Jordan; 2. Fall of Jericho; 3. Joshua bids the sun stand still during the battle with the Ammonites; 4. Joshua and Eleazar dividing Palestine among the twelve tribes. — XI. 1. Samuel anoints David; 2. David and Goliath; 4. David's triumph over the Syrians; 3. David sees Bathsheba. — XII. 1. Zadok anoints Solomon; 2. Solomon's Judgment; 4. The Queen of Sheba; 3. Building of the Temple (injured). — XIII. 1. Adoration of the Shepherds (injured); 2. The wise men from the East; 3. Baptism of Christ; 4. Last Supper.

Stucco Mouldings. Among these the charming small reliefs in the arches of the windows of the first section should be noticed as examples of the whole. Here to the left, above, is perceived Raphael(?), sitting and drawing, with a grinder of colours below him. Lower down are a number of his pupils busied in executing their master's designs, and below them Fama, who proclaims the celebrity of the work. On the right an old bricklayer is seen at work, and there is a similar figure on the right jamb of the 2nd window, both evidently portraits. In the medallions and smaller panels on the pilasters, which are decorated with grotesques, numerous antique sculptures (reliefs from Trajan's Column, Apollo Belvedere, etc.) and also works by Raphael and Michael Angelo (Adam and Eve, Prophet Jonah in Santa Maria del Popolo the lower figures in the Sistine Chapel, ets.) are copied on a small scale. Raphael apparently permitted his pupils to make free use of their studies. The whole affords a charming picture of the life and habits of the artists during the execution of the work.

The decoration of the two other wings of the logge of this story, with stucco work by *Marco da Faenza* and *Paul Schor*, and paintings by artists of the 16th and 17th cent., is very inferior to the above described works of Raphael's period.

The ***Picture Gallery** of the Vatican was founded by Pius VII. by collecting the pictures given back by the French in 1815, most of which had been taken from churches, and by adding others. This gallery is inferior to the great Roman private collections in the number of its works, but it contains a few masterpieces of the first rank and almost no work that is not good. The collection has recently been transferred to the groundfloor of the S.W. wing of the palace, adjoining the Cortile di Belvedere, and is entered from the Vialone di Belvedere (comp. Plan, p. 360). Adm., see p. 173. Director, Dr. Piero d'Achiardi.

The arrangement being not yet finished when the Handbook went to press, we can give here only a provisional survey of the rooms and an alphabetical list of the most important works. The gallery, which has been augmented by a selection from the Lateran collection (p. 353), will probably be open to visitors in March, 1909. The pictures have their subjects and the names of the painters marked on them.

a. Vestibule, with the ticket-office, etc. — To the right: b. Sala del Trecento, containing chiefly small pictures from the Library (p. 410). — c. Sala del Quattrocento (Melozzo da Forli, etc.). — d. Scuola Umbra e Marcheggiana (Nic. Alunno, Cola dell' Amatrice). — e. Sala di Raffaello (Raphael's Transfiguration and Madonna di Foligno; Giov. Santi, Perugino). — f. Magazine (Byzantine pictures from the Library, etc.). — g. Cappella di Santo Stefano dei Svizzeri, with frescoes by Vasari from the life of St. Stephen. — To the left of the vestibule: h. Scuola Veneta (Titian, Carlo Crivelli, Antonio da Murano, etc.). — i. Sala del Seicento (Domenichino, Caravaggio, Sacchi, etc.). — k. Scuole Estere (Poussin, Lawrence, Murillo).

Alphabetical List. *Alunno (Nicc. da Foligno):* Crucifixion, Coronation of the Virgin (1466). *Amatrice (Cola dell'):* Assumption. *Fra Angelico da Fiesole:* *Small Madonna with angels on a gold ground; Scenes from the life of St. Nicholas of Bari. *Fed. Baroccio:* St. Michelina; Annunciation. *Bonifazio:* Holy Family with SS. Elizabeth and Zacharias. *Paris Bordone:* St. George and the Dragon. *Caravaggio:* *Entombment, one of the ablest works of the Naturalistic School. *Franc. Cossa* (not *Benozzo Gozzoli*): *Miracles of St. Hyacinth, the predella of an altar-piece the central portion of which is in London and the wings in Milan. *Carlo Crivelli:* Dead Christ with Mary, St. John, and Mary Magdalene; The blessed Jacobus della Marca (1477); Madonna. *Domenichino:* *Communion of St. Jerome, one of his best works (1614). *School of Gentile da Fabriano:* Altar-piece in three sections, representing the Coronation of the Virgin, the Nativity, and the Adoration of the Magi. *Franc. Francia (?):* Madonna and St. Jerome. *Garofalo:* Madonna with SS. Joseph and Catharine. *Gozzoli (Benozzo):* St. Thomas. *Guercino:* Christ and Thomas; St. John the Baptist; Mary

Magdalene; St. Margaret of Cortona. *Lawrence:* Portrait of George IV. *Leonardo da Vinci:* *St. Jerome, dead-colouring, in shades of brown, evidently a study of strong perspective, probably painted about 1480. *Lippi (Fra Filippo):* Coronation of the Virgin. *Melozzo da Forlì:* *Fresco from the former library of the Vatican (p. 410), representing Sixtus IV. with Card. Giuliano della Rovere (Julius II.) and Girolamo Riario, while Platina kneels before him. *Bart. Montagna:* *Mary Magdalen anointing the Dead Christ. *Moretto:* Madonna with SS. Jerome and Bartholomew. *Antonio da Murano:* Altar-piece. *Murillo:* Mystic Marriage of St. Catharine. *Murillo (?):* Adoration of the Shepherds; Martyrdom of St. Peter Arbues. *Perugino:* Resurrection, probably painted with some assistance from *Raphael* when a youth (the sleeping soldier to the right is said to be Raphael's portrait, the one fleeing to the left that of Perugino); SS. Benedict, Flavia, and Placidus; *Madonna enthroned, with SS. Constantius, Herculanus, Laurentius, and Ludovicus, the guardian saints of Perugia. *Pinturicchio:* Coronation of the Virgin, with the Apostles, St. Francis, St. Bonaventura, and three Franciscan saints below (painted in 1503). *N. Poussin:* Martyrdom of St. Erasmus.

Raphael: **The Transfiguration (La Trasfigurazione), his last great work, painted after 1517 for Card. Giulio de' Medici (afterwards Clement VII.), and preserved down to 1797 in San Pietro in Montorio (p. 424).

The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The figures, to the left, in an attitude of adoration, are the martyred deacons Felicissimus and Agapetus. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was executed by *Franc. Penni* and *Giulio Romano* (about 1522). According to a recent theory, the boy is supposed to be inspired by the vision of the Transfiguration.

'It is remarkable', says Goethe, 'that anyone has ever ventured to query the essential unity of such a composition. How can the upper part be separated from the lower? The two form one whole. Below, the suffering and the needy, above, the powerful and the helpful — mutually dependent, mutually illustrative.

Raphael: *Faith, Hope, and Charity, predella of the Entombment (p. 221), in grisaille (1507); *Coronation of the Virgin, painted in 1503 for San Francesco at Perugia, with the Annunciation, the Adoration of the Magi, and the Presentation in the predella.

Raphael: *Madonna of Foligno (1512); in the background the town of Foligno, into which a bomb falls; to the right, below, St. Jerome recommends to the Madonna Sigismondo Conti, secretary of Julius II., who ordered the painting for Santa Maria in Aracoeli, whence it was transferred to Sant' Anna delle Contesse in Foligno in 1565 (comp. p. 272); to the left St. Francis of Assisi, and John the Baptist. 'In its striking vigour, the lifelike individuality of its portraits, and the powerful and delicately-blended colouring the

Madonna of Foligno far surpasses all Raphael's earlier oil-paintings'. The transference of the picture from wood to canvas, effected at Paris, whither the picture had been carried during the wars of the Revolution, has necessitated a little restoration.

Guido Reni: Crucifixion of St. Peter; Madonna with SS. Thomas and Jerome below. *Ribera:* Martyrdom of St. Lawrence. *Antoniazzo Romano:* Madonna with SS. Peter and Paul and the twelve members of the papal court of justice (Rota). *Giulio Romano* (upper half) and *Francesco Penni*, surnamed *Il Fattore* (lower half): Coronation of the Virgin, painted in 1525 from a design by Raphael for the monastery of the Madonna di Monte Luce near Perugia. *Andrea Sacchi:* Mass of Gregory the Great; Vision of St. Romuald. *Giovanni Santi:* St. Jerome. *Sassoferrato:* Madonna. *Lo Spagna:* Adoration of the Holy Child. *Titian:* *'Madonna of San Niccolò de' Frari', below are SS. Catharine of Alexandria, Nicholas of Bari, Peter, Anthony, Francis, and Sebastian (completed in 1523, and carried about 1770 to Rome, where the rounded upper part of the picture was cut off); the energetic fidelity of the colouring, the dignity of the design and forms, and the lofty gravity of the whole composition renders the much damaged work one of the most important of the master's middle period. *Titian(?):* Reputed portrait of Niccolò Marcello, Doge of Venice (1473-74), the ugly face full of individuality. *Valentin:* Martyrdom of SS. Processus and Martinianus. *Paolo Veronese:* Dream of St. Helena.

Among the treasures of the Vatican, in the domain of painting, must also be reckoned ***Raphael's Tapestry,** exhibited along with some other tapestries in the *Galleria degli Arazzi*, adjoining the Galleria dei Candelabri (p. 396), and accessible on Wed., 10-3. The tapestry was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which were purchased in Flanders by Charles I. of England, and are now exhibited in the South Kensington Museum. These designs, derived from the history of the New Testament, are among the most admirable of the great master's works (p. lxxv). Each piece of tapestry, wrought at Brussels (not, as formerly supposed, at Arras, the cradle of the handicraft) with great skill in wool, silk, and gold, when complete cost about 700*l.* They were originally intended to cover the lower and unpainted part of the walls in the Sistine Chapel, and seven of them were exhibited there for the first time on St. Stephen's Day, 1519. During the plundering of Rome in 1527 the tapestry was carried off and seriously injured, but it was restored to Julius III. in 1553. In 1798 it fell into the hands of the French, and was sold to a Genoese Jew, from whom it was repurchased by Pius VII. in 1808. It is now sadly damaged and faded, especially in the flesh tints. The numerous other copies in tapestry of these cartoons, of which the oldest are

in Berlin and others in Loreto, Dresden, and Paris, testify to the wide-spread admiration which they excited.

The Mural Paintings in bronze-colour below the tapestries that deal with St. Peter represent scenes from the life of Leo X. until his coronation; those below the St. Paul tapestries illustrate further events in the life of that apostle. The decorations which surround the principal designs are chiefly by Raphael's pupil *Giovanni da Udine*. The following are the Principal Scenes. *1st Section:* to the left, *1. St. Peter receiving the keys ('feed my lambs'); *2. Peter healing the lame man in the Temple; *3. The people of Lystra about to sacrifice to Paul and Barnabas; *4. Paul preaching at Athens. *Fragment of a representation of Elymas the Sorcerer struck with blindness. — *2nd Section:* 5. Christ appearing to Mary Magdalene; 6. Supper at Emmaus; 7. Presentation of Christ in the Temple; 8. Adoration of the Shepherds; 9. Ascension; 10. Adoration of the Magi. — *3rd Section:* 11. Resurrection; 12. Descent of the Holy Ghost. — We return by the other side: 13. Religion between Justice and Mercy; *14. 'Feed my lambs'; 15. Massacre of the Innocents (on three pieces); 16. Bearing of the Cross, a small Dutch tapestry after Raphael's design; *17. Death of Ananias; 18. Coronation of the Virgin (originally presented by Paul III. to the Sistine Chapel); *19. Conversion of St. Paul; *20. Stoning of St. Stephen; *21. Miraculous Draught of fishes; *22. St. Paul in prison at Philippi. Those indicated with asterisks are from the cartoons of Raphael. The rest were executed from cartoons prepared by his pupils after his death, some of them from small sketches by the master; the Adoration of the Shepherds, the Ascension, and the Massacre of the Innocents seem most in his style. This second series of tapestries was intended for the great Consistorial Hall.

The gallery of the tapestry is adjoined by the *Galleria Geografica*, a corridor with maps, 164 yds. long, designed by the Dominican Ignazio Danti, and executed by his brother *Antonio* under Gregory XIII. in 1580; ceiling-paintings by Tempesta and others; also a number of ancient busts, some of them valuable.

Lastly there is the ***Appartamento Borgia,** situated on the first floor, below the stanze of Raphael. Adm. on Tues. and Frid. (comp. p. 173) by ticket distributed gratis along with those for the collection of antiquities. — We proceed to the end of the Museo Chiaramonti (p. 402), thence follow the Galleria Lapidaria (p. 403) straight on, and descend a few steps to the first floor of the Logge (p. 387). Immediately to the right is the entrance to the Appartamento. The rooms, which face the N., are poorly lighted in winter.

The Appartamento Borgia, the domestic quarters of Alexander VI. (Borgia) and his family, was allowed to fall into neglect after the 16th cent., but in 1889-97 was skilfully restored by *L. Seitz*, at the command of Leo XIII. These apartments, decorated by *Pinturicchio*, rank for brilliancy of colouring side by side with the chapter-library at Siena (p. 32). The majolica pavement has been restored in harmony with ancient fragments.

Room I (Room of the Popes). The stucco ornamentation on the ceiling and the frescoes of constellations were executed by *Giovanni da Udine* and *Perin del Vaga* under Leo X. The tapestry on the

walls represents the myth of Cephalus and Procris. In front of the rear-wall is placed a bust of Leo XIII., by *Ugolini*. In the left corner is the armour of Julius II. (?), in the right corner that of Charles of Bourbon (comp. p. 357). The door in the window-wall, with Biblical scenes in inlaid wood, is a modern copy of one of the doors at Perugia by Fra Damiano of Bergamo, mentioned at p. 77.

Room II (Room of the Church Festivals) is adorned with frescoes, mostly of *Pinturicchio's* school. On the ceiling are medallions with bust-portraits of popes. On the walls, beginning at the left of the back-wall: Annunciation, Nativity, Adoration of the Magi, Resurrection (to the left kneels Alexander VI., painted by *Pinturicchio* himself), Ascension, Pentecost, Assumption. The arms of Nicholas V. surmount the entrance. The Apis-bull, which frequently recurs in the stucco ornamentation of this and the following room, is a reference to the arms of the Borgias (comp. p. xlii).

Room III (Room of the Lives of the Saints) has *Frescoes by *Pinturicchio* himself. On the ceiling is the legend of Isis, Osiris, and the Apis-bull (see above). Above the door is a *Medallion of the Madonna. On the back-wall: *St. Catharine of Alexandria disputing before Emp. Maximianus (the saint is depicted with the features of Lucrezia Borgia, on the right the Turkish prince Djem; in the background appears the Arch of Constantine). Entrance-wall: Legends of St. Susanna, on the left, and of St. Barbara, on the right. Exit-wall: on the left, SS. Paul and Anthony, the hermits, in the Theban desert; on the right, the Visitation. Window-wall: Martyrdom of St. Sebastian (to the right appears the Colosseum). The handsome benches with inlaid wood were brought from the library of Sixtus IV.

Room IV (Room of the Seven Liberal Arts) is adorned with allegorical frescoes by *Pinturicchio* and his pupils: Grammar, Logic, Rhetoric, Geometry, Arithmetic, Music, and Astronomy. The chimney-piece, executed by *Simon Mosca* from a drawing by *Sansovino*, was brought from the Castello Sant' Angelo. To the right are some remains of the original majolica pavement. — A door leads hence to the bed-room where Alexander VI. died.

Room V (Room of the Credo), like the following, belongs to the Torre Borgia (p. 373). The ceiling-frescoes, representing the Apostles with the Creed, were executed by *Pier Matteo* of Amelia. The mural decorations of painted canvas in Rooms V and VI are nearly all modern. Some good grotesques adorn the intrados of one of the windows. Bust of Pius II., perhaps by *Paolo Romano* (?).

Room VI (Room of the Sibyls). On the ceiling, Prophets and Sibyls, executed by pupils of *Pinturicchio*, freely retouched in places (1494).

Vialone di Belvedere
Sala della Biga
Galleria geografica
Arazzi di Raffaello
Galleria dei Candelabri
(IIº piano)
Sala a Croce greca
Sala rotonda
Sala delle Muse
Braccio nuovo
M U S E O
Giardino della Pigna
V A T I C A N O
Iº piano Museo egizio
IIº piano Museo etrusco
W.C.
Iº piano Museo egizio
IIº piano Museo etrusco
la Pigna
Sala degli Animali
Gall. delle Statue
Gall. delle Maschere
Loggetta
Laocoonte
Antinoo
Cortile ottagono di Belvedere
Museo Gregoriano Profano
Apollino
Perseo
Sala dei Busti
Galleria Lapidaria
Museo Chiaramonti
Atrio quad.
Atrio rotondo
Atrio del Meleagro
Scala d. Bramante
S
N
0 5 10 20 30 40 50 Metri

2. ANTIQUITIES.

Museo Pio-Clementino. Museo Chiaramonti. Braccio Nuovo. Egyptian Museum. Etruscan Museum.

Admission, see p. 173. With the exception of those in the Cortile di Belvedere and the Braccio Nuovo there are practically no chairs or benches on which to sit. — Short Catalogues by *Ercole Massi*, in English ($2^1/_4$ fr.), French, or Italian (2 fr.), are sold at the entrance, but may be dispensed with. — Comp. also *Helbig & Reisch*, Antiquities in Rome, vol. I, pp. 1-285, II, pp. 264-414.

The Vatican Collection of Antiquities, the finest in the world, was begun by Popes Julius II., Leo X., Clement VII., and Paul III. in the *Belvedere* (see p. 373). But only a few of the present masterpieces, such as the Torso of Hercules, the Apollo Belvedere, and the Laocoon, date their appearance in the Vatican from that period. By far the greater portion of the collection made by these art-loving popes was scattered by their successors in the second half of the 16th cent., especially by Pius V., and some of their treasures were even presented to foreign collections. Clement XIV. (Ganganelli, 1769-74) determined to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. This museum was arranged by the celebrated Ennio Quirino Visconti. It was despoiled of its costliest treasures by the French in 1797, but most of these were restored in 1816. Pius VII. added the *Museo Chiaramonti*, and in 1821 the *Braccio Nuovo;* and Gregory XVI. the *Egyptian* and *Etruscan Museums.*

The Entrance is $^3/_4$ M. from the Piazza di San Pietro, on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we cross the piazza of St. Peter, proceed to the left of the great flight of steps of St. Peter's through the passage under the portico, walk round the whole of St. Peter's and across the Cortile del Forno (comp. the ground-plan, p. 360), and then, between the Vatican Gardens and the palace, reach the gate under the Sala della Biga. This point may be reached by carriage also (comp. the Appx., p. 7, special drives). We turn to the right at the ticket-office, and ascend the steps to the left, entering the museum by the *Sala a Croce Greca*, described below. (The glass-door opposite the staircase leads to the *Library*, p. 409.)

The iron gate to the left at the foot of the steps opens upon a terrace (not always accessible to visitors) which commands a glimpse of the larger **Garden of the Vatican**, called also *'Il Boscareccio'*, which is accessible by special permission of the Prefetto dei Palazzi Pontificali only. The garden extends to the walls of the Leonine city (p. 356) and is beautifully laid out in the Italian style of the 16th century. It commands beautiful views of the dome of St. Peter's, etc. To the left of the flower-garden with its straight walks, at the base of an eminence planted with trees, stands the *Casino del Papa*, or *Villa Pia*, an elegant Renaissance structure built by *Pirro Ligorio* in 1560 for Pius IV. Built

against one of the towers of Leo's wall (now used as an observatory), at the highest point in the gardens, is the *Casino di Leone XIII.* A reproduction of the church and grotto of Lourdes, presented by French Catholics in 1905, has been erected close by.

Museo Pio-Clementino. Museo Chiaramonti. Braccio Nuovo.

The **Museo Pio-Clementino, the real nucleus of the Vatican collection, contains several of the most celebrated antiques. It is divided into 11 sections, denoted by Roman numerals.

I. **Sala a Croce Greca,** constructed by *Simonetti*, under Pius VI., in the form of a Greek cross. On the floor are three ancient *Mosaics.* By the steps, between the two sphinxes, *Flower-basket from Roma Vecchia (p. 444). In the centre, Shield with a bust of Minerva, surrounded by a blue girdle on which the phases of the moon and constellations are depicted, found in 1741 in the Villa Ruffinella near Frascati. The greater portion (the central square and the immediately adjoining coloured border) is antique; but the external four segments of the circle are modern; some of the original marginal figures are now in the Thermæ Museum (p. 191). At the entrance to the following room (Sala Rotonda, p. 396): Bacchus. — We here begin to enumerate the more important sculptures: 566. Large sarcophagus in porphyry of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of Santa Costanza (p. 437); it is adorned with vintage scenes (perhaps in allusion to the Vineyard of the Lord). *574. *Venus*, a copy of the Cnidian Venus of *Praxiteles* (p. l), drapery of metal modern; 578, 579. Two Egyptian sphinxes (mentioned above); 589. Sarcophagus of St. Helena, mother of Constantine, from her tomb at Torre Pignattara (p. 391), transferred to the Lateran by Anastasius IV., and thence to the Vatican by Pius VI. By the stairs: to the right, 600. Recumbent river-god, said to have been restored by Michael Angelo (opposite is the entrance to the Egyptian Museum, p. 405).

We now ascend the staircase (with twenty antique columns from Præneste) leading to the right to the —

II. **Sala della Biga,** a circular hall with a cupola, whence the Vatican gardens can be seen.

In the centre: *623. *Biga*, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in San Marco, and a part of the right horse (which, however, belonged originally to another group) are alone ancient. *608. *Bearded Bacchus*, inscribed 'Sardanapallos'; *610. *Effeminate Bacchus.* 611. *Bearded Athlete* (only the body, part of the left leg, and part of the head are antique), most probably a runner. *612. *Roman Sacrificing*, from the Palazzo Giustiniani in Venice; *615. *Discobolus*, of the Attic school; 616. So-called Phocion, a statue

of Hermes in the severe style with a portrait-head from another work. *618. *Discobolus* of *Myron* (p. xlviii); the original was of bronze; head modern and inaccurately placed (comp. pp. 195, 245). 619. Roman charioteer, with the curious straps about his body customary in races in the circus; 621. Sarcophagus-relief, chariot-race of Pelops and Œnomaus. — 613, 617. Sarcophagi, with chariot-races, the charioteers being Cupids.

The representations of the Circus (p. 443), with the *Metae* or turning-posts, and the *Spina* or central wall, should be noted. On the spina were placed small sancturies and also the apparatus for counting the laps; on the completion of each round one of the wooden eggs was removed from the spina and one of the dolphins was turned round.

Turning to the right, in front of the staircase, we reach the —

III. **Galleria dei Candelabri,** a corridor 90 yds. in length, open only on Wed., 10-3. The ceiling-paintings, by *Ludwig Seitz* (1883-1886), consist partly of incidents in the pontificate of Leo XIII., partly of allegorical scenes (Apotheosis of St. Thomas Aquinas; Arts and Sciences under the protection of the Church). The handsome marble pavement is new. Numerous beautiful vases in rare marbles of various colours add a peculiar charm to this gallery.

Section I, to the right and left of the entrance: 2, 66. Birds' nests and children; to the right, 11. Torso of a satyr pouring wine (after Praxiteles); *19. Boy in a stooping posture, as if aiming at scattered nuts or the like (comp. No. 497a, p. 402); to the left, 45. Head of the above-mentioned satyr after Praxiteles; 52. Sleeping satyr, in green basalt. — Section II: to the right, 74. Fountain-figure of Pan, removing a thorn from the foot of a satyr; 81. Diana of Ephesus, from Hadrian's Villa; 83. Sarcophagus, with the murder of Ægistheus and Clytemnestra by Orestes; 93 (to the right) and 97 (to the left), Candelabra from Santa Costanza; to the left, 113. Sarcophagus-relief of Protesilaus and Laodameia; *118a. *Ganymede* carried off by the eagle, a copy of a celebrated work by *Leochares* (p. li). — Section III: to the right, 131. Mosaic of dead fish, dates, asparagus, etc.; 134a. Modern copy of the circular top of a well (puteal; now in Madrid), companion-piece to 134c. Antique puteal, with Bacchanalian scenes; between the last two, 134b. Archaic figure of a god, on a basis bearing a dedicatory inscription to Semo Sancus; to the left, 149a. Hypnos, god of sleep; 148. Satyr with the infant Bacchus. Built into the walls are eight frescoes of figures hovering in the air, from the ancient villa at Torre Marancia in which the mosaic mentioned at p. 403 was found. — Section IV: 157 (to the right) and 219 (to the left), Candelabra from Santa Costanza; to the right, 162. Statuette of Nike leaning on a trophy; 173. Sarcophagus with Bacchus and Ariadne; 176, 178. Two replicas of a statuette of a satyr looking at his tail; 177. Aged fisherman; 183. Upper part of a statue of Cronos; *184. *Tutelary Goddess of Antioch,*

after *Eutychides* (p. liii); 187. Candelabrum, with Hercules stealing the tripod (Hercules, Apollo, priest); to the left, 194. Boy with a goose, after the original by *Boethos* (3rd cent. B.C.); 204. Sarcophagus, with the children of Niobe; 208. Marcellus (?), nephew of Augustus. — Section V: to the right, *222. *Greek Girl Racing*, after a bronze of the 5th cent. B.C.; to the left, 246. Youthful Pan (fountain-figure). — Section VI: to the right, Statue of Artemis; 253. Sarcophagus, with Diana and Endymion; *253c. Statuette of Proserpine; 257. Ganymede; to the left, 264. Son of Niobe; 269. Sarcophagus, with the rape of the daughters of Leucippus by the Dioscuri. Upon the last: 269b. Statuette of an athlete (after *Polycletus*); *269c. *Statue of a Fighting Persian*, from the trophy of King Attalus at Athens (p. liii). — Tapestry of Raphael, see p. 390.

We now return to the staircase, descend to the Sala a Croce Greca, and pass through it (comp. ground-plan, p. 393) to the —

IV. **Sala Rotonda,** erected under Pius VI. by *Simonetti*, after the model of the Pantheon. The floor contains a large *Mosaic*, found in 1780 at Otricoli (p. 106), with Nereids, Tritons, Centaurs, and masks. In the centre a magnificent basin of porphyry, brought from the Villa di Papa Giulio to the Vatican in 1705 by Clement XI. On the right and left of the entrance: 554. Julia Domna, wife of Septimius Severus: 553. Plotina, wife of Trajan. Then, to the left, farther on, 552. *Juno Sospita*, from Lanuvium (p. 497), copy of an ancient Latin image made in the age of the Antonines; 551. Claudius; 550. Statue of Claudius as Jupiter, from Lanuvium; 549. Jupiter Serapis; 548. Nerva; 547. Sea God, found near Pozzuoli, perhaps a personification of the Bay of Naples, the ornaments of leaves and fruits indicating the riches of the shores; *546. So-called *Barberini Juno;* 545. Bust of Antinous; 544. Hercules, colossal statue in gilded bronze (12 ft. in height), found in 1864 near the Theatre of Pompey (p. 263); 543. Colossal head of Hadrian, in Pentelic marble, from that emperor's mausoleum (p. 357); *542. Female statue restored as Ceres; 541. Faustina, wife of Antoninus Pius. 540. *Antinous* as Bacchus, from Hadrian's Prænestine villa (p. 482; 'Antinous Braschi'); the unchiselled state of the body seems to indicate that the statue was originally draped, perhaps with metal; the present drapery is modern. **539. *Bust of Zeus from Otricoli*, the finest and most celebrated extant, formerly erroneously regarded as a reproduction of the Zeus of Phidias (p. xlviii), but really a new type of the 4th cent. B.C. Then, 556, Pertinax; 555. Genius of Augustus. At the entrance to the next room: 537, 538. Comedy, Tragedy, two hermæ from Hadrian's Villa.

V. **Sala delle Muse.** We first enter an Ante-Room. Left: *525. *Pericles;* 523. Aspasia. Right: 531. Periander of Corinth; 530. Statue of a man, erroneously named Lycurgus; 528. Bias, the pessimist of the Seven Wise Men.

The magnificent Sala itself, also constructed by *Simonetti* under Pius VI., is octagonal in form, covered with a dome, and adorned with sixteen columns of Carrara marble. It derives its name from the statues of the Muses preserved here, which, with the exception of Nos. 504 and 520, were found with the Apollo near Tivoli in 1774, and are probably reproductions of a group by Praxiteles or of his school. In the centre of the right wall: *516. *Apollo Musagetes*, in a long robe, with an air of poetic rapture. To the left of the Apollo: 517. *Terpsichore* (Muse of dancing); to the right, 515. *Calliope* (epic poetry); 511. *Erato* (erotic poetry). Then, on the other side: 499. *Melpomene* (tragedy); *503. *Thalia* (comedy); 505. *Clio* (history); *508. *Polyhymnia* (higher lyric poetry). Between 503 and 505 is 504. Female statue restored as Urania (Muse of astronomy); opposite, 520. Nymph restored as Euterpe (music). — Interspersed among the Muses are portrait-hermæ: to the left, 509. Metrodorus, the favourite pupil of Epicurus; 507. Antisthenes, the Cynic; 506. Demosthenes; 502. Æschines; 500. Zeno (?), more probably a celebrated astronomer, perhaps Aratus; 498. Epicurus; to the right, 512. Epimenides of Crete; 518. Hermes-bust of a Strateges of the 4th cent. B.C., erroneously named Themistocles; 519. Plato (the inscription 'Zeno' is modern).

Room on the other side, forming also the ante-room of the Sala degli Animali: (right) 494. Greek portrait-hermes; 495. Apollo Citharœdus (restored as Bacchus); 496. Sophocles at an advanced age. Left side: 492. Hermes of Sophocles, with a fragmentary inscription, which permitted the identification of the famous statue in the Lateran Museum (p. 349); 490. Hermes of Diogenes; 489. Greek war-dance, marble slab from a frieze.

VI. **Sala degli Animali,** containing a number of animal-pieces in white and coloured marble, most of them freely restored. A great part of the floor is paved with antique mosaics.

This hall is divided into two sections by means of four granite columns, which form a passage from the Sala delle Muse into the court of the Belvedere (p. 399). To the right: 182. Head of a braying ass; 194. Sow and litter; 202. Colossal camel's head (fountain-spout); 208. Hercules with Geryon; 210. Diana; 213. Hercules and Cerberus; 228. *Triton carrying off a Nymph*, in conception and execution recalling the rococo works of the 18th cent., with a modern pedestal; 232. Minotaur.

To the left: 116. Two greyhounds playing; 113a, 125a. Mosaics from Hadrian's Villa; 124. Sacrifice of Mithras; 134. Hercules with the slain Nemean lion; 137. Hercules slaying Diomedes; 138. Centaur with a Cupid on his back (a replica of the younger centaur in the Capitoline Museum, p. 276); 149. Commodus on horseback (Bernini's model for the statue of Constantine mentioned on p. 374); 151. Sheep sacrificed on the altar; 153. Small group of a goat-herd and his goats; 157 (in the next window), Relief of a cow and calf.

VII. **Galleria delle Statue,** originally a summer-house of Innocent VIII., converted into a museum by Clement XIV. and Pius VI. The lunettes and ceiling still show traces of the armorial bearings and emblems painted for Innocent VIII., part of the

decorative scheme executed by *Pinturicchio* and his pupils in 1487. — To the right of the entrance: *250. *Thanatos*, god of death, called *Il Genio del Vaticano* or the *Eros* ('*Amore*') *of Centocelle*, with traces of wings on the back. Above, 249. Relief, erroneously attributed to *Michael Angelo*, Cosimo I. expelling the Vices from Pisa; 251. Athlete, resembling the Doryphorus of Polycletus; *253. *Triton*, upper part only, found near Tivoli; 254. Nymph; 255. Paris; 257. Selene in her chariot, in delicate relief (from a representation of her visit to Endymion); 259. Draped torso of Apollo Citharœdus, incorrectly restored as Pallas (so-called Minerva Pacifera) with the olive-branch; 260. Greek votive-relief, dedicated to the gods of healing. *261. So-called *Mourning Penelope*, a copy of an archaic work (head from another statue; comp. pp. 197, 402); on the pedestal a relief of Bacchus and Ariadne,with Silenus. *264. *Apollo Sauroctonus*, lying in wait for a lizard, after a bronze statue by *Praxiteles;* *265. *Amazon*, from the Villa Mattei (p. xlix); 267. Drunken satyr; 268. Juno, from the Thermæ of Otricoli; 269. Tomb-relief of a late period, freely restored. *271. and 390. (one on each side of the arch which leads into the room of the busts) *Posidippus* and *Menander* (so-called), two admirable statues in Pentelic marble (remains exist of the original bronze straps of the sandals). — The visitor may conveniently quit this gallery here and inspect that of the busts (see p. 399).

Window-wall, beyond the Menander: 392. Septimius Severus. 393. *Suppliant seated on an Altar*, a finer replica in the Galleria Barberini (p. 187). 394. Neptune Verospi; 395. Apollo Citharœdus, archaic; 396. Wounded Adonis (the hand of which there are traces was probably that of a Cupid dressing the wound); 397. Reclining Bacchus, from the Villa of Hadrian; 398. Macrinus, successor of Caracalla. In front of the last, in the centre, a large alabaster basin, found near Santi Apostoli. 399. Æsculapius and Hygieia, from Palestrina; 401. Fragments of a son and a daughter from the group of Niobe (p. 404), found, like the Florentine statues, near the Lateran; 405. So-called *Danaid*, more probably a water-carrier; 406. Replica of the Resting Satyr of Praxiteles. — In the window-niche: on the right, **Greek Stele* (Athlete receiving scraper and oil-flask from his attendant). 421. Cinerary urn of oriental alabaster, found with the travertine cippi placed under the statues numbered 248, 408, 410, 417, and 420; it once contained the remains of a member of the imperial Julian family. — End-wall: *414. *Sleeping Ariadne*, found in the reign of Julius II.; below it, *Sarcophagus* with battle of the giants. At the sides: *412, 413. The *Barberini Candelabra*, the largest and finest in existence, found in Hadrian's Villa; on each three reliefs, (l.) Jupiter, Juno, Mercury, and (r.) Mars, Minerva, and Venus. 416. Relief of the forsaken Ariadne, similar in treatment to the large statue; 417. Mercury; 420. Lucius Verus.

VIII. **Sala dei Busti,** in four sections. The decoration of the ceiling dates from the reign of Innocent VIII. and is probably due to *Pier Matteo* of Amelia. We begin on the right of the entrance. I. Section. Below, to the right, 283. Head of Hadrian; 277. Nero as Apollo Citharœdus, with laurel-wreath; 274. Augustus, with chaplet of ears of corn; *273. *Bust of the Youthful Augustus* (on a revolving stand). Above, in the right corner, 292. *Caracalla* (p. lv). — II. Above, 298. Zeus Serapis, in basalt. Below, 303. Apollo; 307. Saturn; 308. Isis. 311. Head of Menelaus, from the group of Menelaus with the body of Patroclus, found in 1772 in the Villa of Hadrian, a duplicate of the Pasquino group (see p. 259). The legs of Patroclus (No. 384b, by the window of the first section, on the left) were found beside this head. — III. Above, 313, 314. Masks; 315, 316. Satyrs. In the central niche: *326. *Zeus*, formerly in the Pal. Verospi. To the left above, 329. Barbarian; below, 338. *Portrait of a Diadochos* as Dionysus (holes for the horns on the head). — Once more in II: 346. Hercules. — IV. In the niche: 352. Woman praying, a so-called Pietà; under it, 353. *Sarcophagus*, adorned with Prometheus and the Fates; to the left, below, 357. Antinous; *363. *Hera*, after an original of the 5th cent. B.C. — In Section I, below, 376. Head of Pallas from the Castle of Sant' Angelo; 382, 384. Anatomical representations, in marble. In the centre, Column with three Horæ. By the entrance, to the right, *388. Roman man and woman, tomb-relief.

IX. **Gabinetto delle Máschere** (admission, see p. 173), so called from the **Mosaic* within a modern border on the floor, with masks, etc., found in Hadrian's Villa (p. 471) in 1780. On the right of the entrance: *425. *Dancing Girl*, in Pentelic marble, found at Naples; 427. Crouching Venus in the bath; 428. Greek votive relief. — On the entrance wall and the opposite wall: Four reliefs of the exploits of Hercules; 432. Satyr in rosso antico, replica in the Capitoline Museum (p. 272); 433. Venus drying her hair. — Window-wall: at the first window, 394. Bathing-chair, at the second, 435. Fine vase, both of rosso antico. — In the window, Relief of a Bacchanalian procession. — Entrance-wall: 443. Apollo. — Adjoining is the closed *Loggia Scoperta*, which commands a charming view of the mountains.

We now return to the Sala degli Animali, and enter the (left) —

X. **Cortile del Belvedere** (comp. ground-plan, p. 393). This was originally a square court with truncated corners and belonged to the Belvedere built by Innocent VIII. (p. 373), which was at that time in direct communication with the apartments now converted into the Galleria delle Statue, which afforded the beautiful view. The inner arcade was not added until 1775, while the cabinets at the corners received their present shape in 1803. This court contains several of the most important works in the collection. The

entrance is flanked by two *Molossian Hounds. In the centre is a fountain with an ancient embouchure; above the arcades are ancient colossal masks, and by the wall sarcophagi and statues.

The First Corner Cabinet on the right as we enter from the Sala degli Animali contains: **74. The famous group of *Laocoon* with his two sons, strangled by serpents by command of the offended Apollo. The elder son appears as if he might still extricate himself from the coils, and according to one version of the myth only one of the sons was killed. Pliny states that the group was executed by the three Rhodians *Agesander*, *Polydorus*, and *Athenodorus*, and was placed in the palace of Titus. It was discovered under Julius II. in 1506 near the Sette Sale (p. 209; comp. also p. 272), and was termed by Michael Angelo a 'marvel of art'. The work (in Pentelic marble, but not of a single block) dates from the end of the Hellenistic period; the three uplifted arms have been incorrectly restored by *Giov. Ang. Montorsoli* (that of Laocoon was bent towards his head, see below). Owing to the delicacy of the workmanship, the dramatic suspense of the moment, and the profoundly expressive attitudes of the heads, especially that of the father, this group forms the grandest representative of the Rhodian school of art (p. liv). In the recess on the left, containing a seat, is a right arm encircled with snakes, probably belonging to an antique but inferior copy of the group on a smaller scale. — Then, in the Arcade: 81. Roman sacrificial procession from the Ara Pacis (p. 198). In the niche: 85. Hygieia. In front, in the centre, 44. So-called Ara Casali, with reliefs referring to the fall of Troy and the origin of Rome. Farther on, 88. Roma, accompanying a victorious emperor.

Second Corner Cabinet. **92. *Apollo Belvedere*, found at the end of the 15th cent., perhaps in a Roman villa near Grottaferrata (p. 461). The god seems to have originally held the bow in his left hand, raised in a threatening manner, while in his lowered right hand was probably a laurel branch or wreath, traces of which may be observed on the tree-stump. See p. li. (Comp. 'Childe Harold's Pilgrimage', Canto IV, line 161.) — On the left, 94. Relief, Woman leading a bull to the sacrifice (the left half modern). — Then, over the door of this cabinet, outside: *Greek relief of the *Procession of Bacchus*. — In the Arcade: 98, 97. Reliefs with satyrs and griffins, from a trapezophorus (support of a table). 28. Large sarcophagus with lions' heads, dancing satyrs, and Bacchantes, found in 1777 while the foundations for the sacristy of St. Peter's were being laid. 30. Sleeping nymph, a fountain-figure.

Third Corner Cabinet. Perseus, and two Pugilists, by *Canova*. These were placed here in 1811, when the chief treasures of the collection were still in Paris and when the gallery possessed only plaster casts of the Apollo Belvedere and the Laocoon. — In the Arcade, (right) 38. Relief of Diana and Hecate contending with the

Titans and Giants, found in the Villa Mattei; 39. Roman sarcophagus, with relief of a general and vanquished barbarians. In the niche: 42. Wife of Alexander Severus as Aphrodite.

Fourth Corner Cabinet. *53. *Mercury*, formerly called Antinous of the Belvedere, after a Greek original (probably by Praxiteles) of the end of the 4th cent. B.C. Left, 55. Relief of a procession of priests of Isis. — Then in the Arcade: right, 61. Sarcophagus with Nereids with the arms of Achilles; upon it, *60a. Torso of a Nereid.

XI. **Vestibule of the Belvedere** (comp. ground-plan, p. 393). The first section of it is the —

Atrio Rotondo. In the centre a beautiful basin of marble (pavonazzetto). To the left, below No. 7, is a cippus with relief of a *Diadumenus*, or youth placing a fillet round his head, which conveys an idea of the famous statue of *Polycletus* (p. xlix). In the niches are three fine specimens of sculptured drapery. On the balcony is an ancient vane, founded in 1779 near the Colosseum. Fine view hence of the town, the Pincio, and the Sabine mountains beyond. — To the left is the —

Atrio del Meleagro. In the centre, *10. *Statue of Meleager*, of the imperial period, found about 1500 outside the Porta Portese (comp. p. l). Left, 21. Colossal bust of Trajan; 20. Large sarcophagus-relief, representing a harbour (Puteoli?), an over-florid work but technically remarkable; 22. Relief of a Roman war-ship, with two banks of oars (biremis), from Palestrina.

The custodian opens a glass-door which admits us to a balcony (fine view), whence **Bramante's Spiral Staircase* (not accessible) may be seen on the left. This is the only portion of his design for the Belvedere (p. 378) that he quite completed. Below, on the right, is a fountain in the shape of a galley (17th cent.).

We now return through the Atrio Rotondo to the —

Atrio Quadrato. In the centre, *3. *Torso of Hercules* (on a revolving stand), executed, according to the inscription, by *Apollonius* of Athens, who probably lived in the 1st cent. B.C. About 1440 this celebrated work was preserved in the Palazzo Colonna (p. 241) and may therefore probably at one time have belonged to the decoration of the Thermæ of Constantine. 'In their admiration of the torso, which has been extolled by Winckelmann in one of his famous odes, all critics are agreed; but many conflicting opinions have been expressed regarding the action intended to be portrayed. Formerly it was usually supposed that Hercules had been grouped with a figure standing in front of him (perhaps Hebe or Auge); another conjecture was that he was alone, leaning on a staff grasped with both hands on his left side; while a more recent view is that he was playing on the lyre'. More recently still the identification as Hercules has been disputed, on the ground that the skin beside the figure is not that of a lion. — Opposite the window, *2. Peperino *Sarcophagus of L. Cornelius Scipio Barbatus*, great-

grand-father of the illustrious Africanus, and consul 298 B.C., with a remarkable inscription in Saturnine verse, recording his virtues and achievements. It was found in 1780 in the tomb of the Scipios (see p. 333; comp. also p. lvi) on the Via Appia, at the same time as that of his son L. Corn. Scipio, consul 259 B.C., and that of P. Corn. Scipio (son of Africanus), flamen dialis, whose inscriptions are built into the surrounding walls. The bust on the sarcophagus has been groundlessly regarded as that of the poet Ennius.

We next enter (comp. ground-plan, p. 392) the —

***Museo Chiaramonti,** arranged in one half of a corridor 330 yds. long, which is divided by pilasters into thirty sections numbered with Roman numerals. As the entrance was formerly at the other end, the numbers now begin with —

Section XXX. Torso of a colossal statue of the goddess Roma. Above is a relief of three women (the portions here restored in plaster are to be found in the Thermæ Museum, No. 359; p. 197). The door on the right here leads into the Giardino della Pigna (p. 405). — Section XXIX. Left, *704. Ulysses handing the goblet to Polyphemus; 693. Wreathed head of Hercules, after *Scopas* (p. l). — XXVIII. Left, 682. Colossal statue of Antoninus Pius, from Hadrian's Villa. — XXVII. Left, 652. Head of a Centaur; 643. Relief of the Birth of Erichthonios (Gæa hands the child to Athena); *644. *Dancing Women*, relief. — XXVI. Left, 636. Hercules and Telephus; right, 638. Torso of a fleeing girl. — XXV. Left, *607. *Head of Neptune*, in Pentelic marble, from Ostia; above, 593, 596, 594. Greek reliefs. — XXIV. Left, 588. Bacchus with a satyr; 587. Ganymede. — XXIII. Left, 561. Portrait-bust. — XXII. Right, 547. Isis (comp. p. liii); left, 544. Silenus. — XXI. Left, *513a. *Head of Venus*, in Greek marble; 512, 510a. Roman portrait-busts; right, 535. Head of a dying Gaul, in marble from Asia Minor (comp. p. liii). — XX. Right, 497. Representation of a mill; 497a. Children playing with nuts (comp. No. 19, p. 395, and statuette in the New Capitoline Collection, p. 280); left, 495. *Cupid* bending his bow; *494. *Tiberius*, a colossal sitting figure, found in 1796 at Piperno. — XIX. *465. Fragment of a relief of the so-called *Mourning Penelope*, of finer workmanship than the better preserved replica in the Galleria delle Statue (p. 398). — XVII. Right, 441. Alcibiades (?); left, 422. Demosthenes; *420. Head of Vulcan; *423, 419, 417. Roman busts of boys. — XVI. Left, 401. Augustus, 400. Tiberius sitting, both from Veii. — XV. Left, *372a. Greek relief in Bœotian limestone, with fragment of a rider recalling the frieze of the Parthenon; above, 360. Archaic relief of three draped Graces, a copy of a famous antique work popularly ascribed to the philosopher *Socrates* (who was a sculptor in his youth), fragments of which were found in the Acropolis at Athens. — XIV. Left, 353. Nymph; 352. Paris.

— XIII. Right, 338. Boy from a group of talus-players; left, above, 300. Fragment of a shield with four Amazons, being a copy of the shield of Athena Parthenos by *Phidias*. — XII. Left, 294. Hercules, restored by Canova; 295. Torso, recalling the Hermes of Praxiteles (p. li); right, 297. Athlete. — XI. Right, 285. Apollo with the hind on his hand, archaistic (*i.e.* in imitation of the archaic style); 287. Fisher-boy; 287a. Greek portrait-head; left, 263. Roman portrait. — X. Right, 244. Colossal mask of Oceanus, used to adorn a fountain; 245. Polyhymnia; left, 241. Goddess nursing a child (Juno Lucina, a Roman deity). — IX. Right, *229. Two *Heads of Silenus* as a double herma, one archaic, the other Hellenistic in type; left, no number, Torso of a statue of Hera; above, 186. Greek equestrian relief. — VIII. Right, 179. Sarcophagus of C. Junius Euhodus and Metilia Acte, with relief of the myth of Alcestis; left, 197. Head of Athena (eyes modern). — VII. Right, 166. Archaic Apollo; left, 145. Youthful head; *144. Bearded Bacchus; 135. Head of a Roman portrait-statue. — VI. Left, *122. Artemis, Greek original of the Praxitelian period; 121. Statue of a poetess. — V. Left, 87. Cupid with the lion's skin; 79. Fragment of a group of Scylla seizing a companion of Ulysses (comp. the mosaic in the Braccio Nuovo, in front of No. 14; p. 404); above, 70, *71. Greek reliefs. — III. Right, 55. Torso of Hebe. — I. Right, 13. Winter; left, 6. Autumn; above, 2. Apollo sitting, a relief. — To the right is the entrance to the Braccio Nuovo (see below).

The S. half of the corridor, shut off from the Museo Chiaramonti by an iron gate, contains the **Galleria Lapidaria**, which is open on the same conditions as the Appartamento Borgia (see p. 391). It contains a collection of more than 5000 heathen and early-Christian inscriptions, begun by Clement XIV. and Pius VI., and extended by Pius VII.; they were arranged and built into the walls under the direction of the learned *Gaetano Marini*. The gallery also contains antique cippi, sarcophagi, and statues. To the right is the entrance to the reading-rooms of the library (p. 411) and straight in front that to the Appartamento Borgia (p. 391).

The ***Braccio Nuovo** (see ground-plan, p. 393) was constructed by *Raffael Stern* under Paul VII. in 1821. This saloon, roofed with barrel-vaulting, and lighted from above, is 77 yds. long and 9 yds. wide, and is embellished with fourteen ancient columns of cipollino, giallo antico, alabaster, and Egyptian granite. — Right, No. *5. *Caryatid*, an antique copy of one of the Caryatids of the Erechtheum at Athens, restored by Thorvaldsen; 8. Commodus in hunting-costume; 9. Head of a barbarian (found in Trajan's Forum along with Nos. 118 and 127); 11. Silenus with the infant Bacchus; *14. *Augustus*, found in 1863 near Prima Porta in the villa of Livia (p. 430), the best extant statue of the emperor,

bearing distinct traces of painting (p. lv). In front of it, on the floor, a mosaic from Torre Marancia: Ulysses with Nereids and Scylla. 17. Statue of Æsculapius (without beard); 18. Claudius; *23. So-called *Pudicitia*, from the Villa Mattei, head and right hand modern; 24. Archaic head of a youth, with remains of short horns and animal's ears, perhaps a river-god (bust modern); 26. Titus, found with the statue of his daughter Julia (No. 111, opposite) near the Lateran in 1828; 27. Medusa (also Nos. 40, 93, 110; the last a modern plaster-cast) found near the Temple of Venus and Roma; 38a. Satyr playing the flute; **176. *Daughter of Niobe*, headless, found at Tivoli, an admirable Greek copy of a figure from the famous group (now disappeared) attributed to *Scopas;* behind, 32-36. Fountain-figures; 31. Priestess of Isis; 39 (in the centre), Beautiful black vase of basalt, with masks; 41. Apollo Citharœdus; 44. Wounded Amazon; 47. Caryatid; 48. Trajan; 50. Diana beholding the sleeping Endymion; 53. Statue of a tragic poet (the head from another statue of Euripides); *60. So-called Sulla; *62. *Demosthenes*, probably found near Frascati, the ancient Tusculum (the hands holding a scroll are incorrectly restored; they should be folded).

Standing alone: **67. *Apoxyomenos* (scraper), an athlete cleaning his right arm from the dust of the palæstra with a scraping-iron, after *Lysippus* (p. li), found at Trastevere in 1849 (the fingers of the right hand holding a die are incorrectly restored). — Then, by the second long wall: *71. *Wounded Amazon Resting*, after a work by *Polycletus* (p. xlix), arms and feet restored by Thorvaldsen; 72. Portrait of a young barbarian chief; 81. Hadrian; 83. Juno; 86. Fortuna with cornucopia and rudder, from Ostia; *92. Artemis. *109. *Colossal Group of the Nile*, surrounded by sixteen playing children (most of them restored), emblematic of the sixteen cubits which the river rises (p. lii); on the back and sides of the plinth a humorous representation of a battle of the pygmies with crocodiles and hippopotami; found near Santa Maria sopra Minerva. In the semicircular space behind it, on the right: 97a. Mark Antony, the triumvir (?); 97, 99, 101, 103, 105. Athletes; 106. Bust of the triumvir Lepidus (?). On the floor behind the Nile is a mosaic with the Ephesian Diana. By the long wall, farther on: 111. Julia, daughter of Titus (see No. 26); *112. Head of a youthful goddess (the so-called *Juno Pentini*); *114. So-called *Pallas Giustiniani* (the family to whom it formerly belonged), in Parian marble (comp. p. 277); 117. Claudius; 118. Barbarian; 120. *Satyr Reposing*, after *Praxiteles* (p. l; a better copy in the Capitoline Museum, p. 275); *123. *Statue of an Athlete* with the head of Lucius Verus from another statue; *126. *Doryphorus*, after *Polycletus* (p. xlix); 127. Barbarian; *132. *Mercury*, restored by Canova (head ancient, but belonging to a different figure).

The **Giardino della Pigna,** the N. inner court of the Vatican, contains numerous fragments of statues and reliefs. The entrance is from the Museo Chiaramonti (p. 402), but visitors are seldom admitted. In the middle is a huge antique column, surmounted by a bronze statue of St. Peter, erected here in 1896 to commemorate the Council of 1870. On the right is a colossal *Pine Cone* (Pigna), the work of a certain P. Cincius Salvius, which in antiquity adorned a fountain near the Temple of Isis and Serapis (p. 234) and in the middle ages gave a name to a quarter of the city (Rione della Pigna). In the 12th cent. it was set up in the fore-court of old St. Peter's Church (where it was seen by Dante, Inf. xxxi, 58). Behind is the pedestal of the column in honour of Antoninus Pius, which stood near Monte Citorio, adorned with the Apotheosis of Antoninus and Faustina and the mounted procession (decursio equitum) accompanying the imperial funeral.

Egyptian Museum. Etruscan Museum.

Comp. Plan, p. 393. *Admission*, see p. 173.

The **Egyptian Museum** *(Museo Egizio)*, the entrance to which is from the Sala a Croce Greca (p. 394), close to the steps, is below the Etruscan Museum. The collection was founded by Pius VII., and though it cannot compare with those of Cairo, London, Berlin, Paris, Florence, and Turin, contains a number of valuable works, especially sculptures of the more recent period, not to mention the admirable imitations of Egyptian works of art found in and near Rome. Catalogue by Orazio Marucchi (1899), 5 fr.

Room I. *(Sala dei Sarcofagi.)* 1, 2. Painted wooden coffin of a female singer of Ammon (c. 1000 B.C.); 3. Mummy-shaped coffin in basalt of a contemporary of King Psammetikh II. (594-589 B.C.); Coffins in stone and wood. — Room II. *(Sala delle Statue.)* 8, 26. Seated statues of the lion-headed goddess Sekhmet; 9. Colossal head of a king, formerly thought to be one of the Hyksos, 'shepherd-kings' who conquered Egypt about 1700 B.C.; 10. Colossal statue of a princess of the Ptolemaic dynasty; 11. Figure of a baboon ('il Cacco', comp. p. 234); 12, 14. Ptolemy Philadelphus (285-247 B.C.) and his wife Arsinoë; *16, 18. Lions couchant, presented by the Pharaoh Nektanebos (358-341 B.C.) to a temple in Lower Egypt; 17. Granite statue of Tuë, mother of Ramses II. (ca. 1300 B.C.). — To the right of the first two rooms is Room IX. *(Sala dei Monumenti di Imitazione)*, with sculptures modelled on the Egyptian style, the majority from Hadrian's Villa (p. 471): *36. Colossal statue of Antinous ('Apollo Egizio'), in white marble; in the centre, 69a. Canopic vase of alabaster; to the right of the exit, 56. Statuette of the Nile (comp. the statue in the Braccio Nuovo, p. 404). — Room III. *(Sala del Naoforo):* Statues, tombstones, canopi with inscriptions; 70. Granite statue of King Sethos I. (ca. 1300 B.C.), freely restored. *113. Statue of Uza-Herresnet, high-priest of the goddess Neith of Saïs, holding before him a small shrine of Osiris (naoforo). The inscriptions mention the conquest of Egypt by the Persians under Cambyses. — Corridor IV. *(Emiciclo):* Mummies, coffins in stone and wood (some from a grave where numerous priests of Ammon were interred, in the necropolis at Thebes), and tombstones. — Room V. *(Gabinetto primo delle Vetrine):* Figures of gods and sacred animals; fayence figures of the dead, scarabs, alabaster vessels, etc. — Room VI. *(Gabinetto secondo delle Vetrine):* Mummies of sacred animals, figures of gods and amulets, bronze censers. — Room VII. *(Gabinetto terzo delle Vetrine):* Figures of gods and the dead, amulets, scarabs. In Case 6 is large scarab of Amenophis III. (ca. 1400 B.C.), commemorating

the excavation of a lake. — Room VIII. *(Gabinetto dei Papiri):* Papyri, mostly of a religious character, in hieroglyphic and hieratic writing. — Room X *(Sala dei Monumenti Assiri)* contains **Assyrian Antiquities:** Reliefs from the palaces of Sargon (722-705 B.C.) at Khorsabad, and of Sennacherib (705-681 B.C.) at Kouyunjik and Nineveh: Storming of a city; raft crossing a river; winged deities; cuneiform inscriptions. — Exit to the Museo Chiaramonti (p. 402).

Ascending to the passage into which the *Sala della Biga* and the *Galleria dei Candelabri* (p. 395) open, and turning to the left, up a few steps, we reach on the right the entrance to the —

***Etruscan Museum** (*Museo Etrusco Gregoriano;* visitors ring at the door; fee). The museum, founded by Gregory XVI. in 1836, contains in its thirteen rooms a large number of antiquities excavated chiefly in 1828-36 at Vulci, Toscanella, Chiusi, and other Etruscan cities, consisting of statues, paintings, vases, golden ornaments, and various domestic utensils in bronze, all extremely interesting as a link in the history of Italian art, and affording some insight into the habits of the still mysterious Etruscans. — See *Helbig and Reisch*, Antiquities in Rome, vol. ii, pp. 264-414.

I. Room: Three sarcophagi of terracotta with lifesize figures of the deceased on the covers. On the walls, numerous portrait-heads in terracotta, attractive from their lifelike conception of the individual peculiarities and their realistic reproduction of the same (comp. p. lv). — II. Room, to the right. Numerous portrait-heads; smaller cinerary urns, some of them in alabaster, with mythological reliefs, from Chiusi and Volterra. — III. Room. In the centre, under glass, are small cinerary urns in the form of houses and huts, found in the Italic (Latin) graves (dating from the so-called first iron age, about the 8th cent. B.C.) between Albano and Marino. 106. Large marble cinerary urn, with partly preserved painting; in the hands and head of the figure are holes for the insertion of bronze ornaments. 110. Gravestone of a certain Ateknatos, son of Drutos, with an early-Latin and Celtic inscription. from Todi. — IV. Room. Left wall, near the entrance: 154-156. Fine terracotta frieze from Cerveteri; 168. Relief in stucco of Jupiter (beardless), Neptune, and Pluto. Fine decorative plaques of terracotta. By the back-wall: to the left, 211, to the right, 234, 266. Fragments of female figures with rich drapery, from Tivoli; 215. Lid of an urn, with the dying Adonis, an interesting realistic work. In the middle of the wall, at the foot, Architectonic terracotta fragment with Pegasus, an archaic work. On the wall to the right, 265. Relief in stucco of Venus and Adonis. In the middle, Terracotta statue of Mercury.

The next four rooms contain the **Collection of Vases.** Some of these painted vessels were imported from Greece, others manufactured in Etruria itself, where Vulci, Chiusi, Volterra, Bomarzo, etc., are proved to have excelled in this branch of art. The Etrus-

cans imitated the earlier Greek vases with black, as well as the later with red figures, often without a just appreciation of the subjects, and with an obvious preference for tragic scenes, especially murders. In point of drawing also they are far inferior to the Greek originals. — V. Room: Vases of the earliest style, with figures in black; the first are from Corinth; those from No. 12 onwards are Athenian. In the centre, a very ancient vessel with representations of animals. — VI. Room: In the middle, 77. Ajax with the body of Patroclus; *78. Achilles and Ajax playing at draughts (with the name of the manufacturer *Exekias*). By the window-wall are prize-amphoræ of the Panathenæan Festival at Athens; under the window to the left, two vases with archaic Latin inscriptions. At the door, 70. Amphora with two men with oil-vessels and the inscriptions: 'O Father Zeus, would that I were rich', and: 'It is already full and even runs over'. — VII. Room: Semicircular corridor. 136. Victorious warrior with Nike and his father. To the left, on the wall, a number of excellent vases with red figures, including *84. Vase with admirably-drawn figure of Achilles. Opposite, *134. Hector parting from Priam and Hecuba. In the niche to the left, 89. Large vase from S. Italy, with polychrome ornamentation in gold, white, and violet, representing a funeral banquet. Farther on to the left: 91. Death of Orpheus; 93. Minerva and Hercules (Vulci); 97. Apollo on a winged tripod. In the niche, *103. Vase, with whitish ground and coloured designs, representing the delivery of the infant Bacchus to Silenus; on the reverse, musicians. 21. Humorous representation of the visit of Jupiter and Mercury to Alcmene. At the exit, Vase from S. Italy, with the setting out of Triptolemus. — The VIII. Room contains a large collection of graceful and delicately painted *Drinking Cups (Kylikes)*, usually bearing scenes from everyday life. One cabinet contains small vases, some of them of irregular form. Among others should be noticed: Menelaus and Helen, separated by Aphrodite; Cock-fight; Jason and Athena. On the wall above are copies of paintings in a tomb at Vulci, showing that Etruscan art was at this period influenced by Greece; below, as the inscriptions appear to indicate, is a historical scene, an adventure of Mastarna (Servius Tullius) and Cæles Vibenna, besides mythological representations (Cassandra, Achilles slaying the victim for the funeral sacrifice of Patroclus). The glass-cases below the windows contain ancient glass vessels, many of fine workmanship and colouring. In the centre is a table with mosaic of pieces of glass.

We now return to the sixth room, in order thence to reach the —

IX. Room on the right, where **Bronzes** of every description, domestic utensils, weapons, ornaments, etc., and jewellery are preserved. By the wall to the right, 313. Statue of a warrior, known as the 'Mars of Todi' (p. 78), with Umbrian inscription: *Ahal*

Trutitis dunum dede (*i.e.* Ahala Trutidius donum dedit), proving it to be a votive offering (3rd or 2nd cent. B.C.). On the wall behind, helmets, shields, mirrors with engraved designs. In the corner between the door and the window, 283. Boy with a bird, in bronze. Then a small glass-cabinet with votive objects found at the mineral springs of Vicarello (p. 117; chiefly gold and silver goblets); bronze vessels, rings, engraved stones. In front of the window, *327. Oval cista of bronze from Vulci, with stamped reliefs of Amazon battles, which when found contained articles of the female toilet.

In the centre of the room, a cabinet with objects excavated at Pompeii, including a fine equestrian relief in marble. The revolving glass-cabinet contains **Gold Ornaments* from Etruscan tombs. These show the great skill and taste in workmanship of this kind to which the splendour-loving Etruscan had attained. Many of the objects, however, are not of Etruscan origin, but were manufactured for export in Phœnician or Carthaginian workshops, after Assyrian and Egyptian models. Of this kind are the three silver dishes in the upper part of the cabinet, plated with gold and adorned with embossed scenes (resembling articles in the Treasure of Præneste, p. 235), and the gold ornaments to the right and left (breast-plate, bracelets, etc.), with embossed ornamentation or fine granulated work. Opposite the 2nd window, 329. Bronze statuette of a boy with a bulla and Etruscan inscription. Farther to the right is a brazier with tongs and poker. Opposite the 3rd window is (No. 207) a second, but less perfect cista, with engraving of a group of athletes. By the exit-wall: 175. Remains of a bronze statuette; 173. Upper portion of a portrait-statue; in front, 205. Restored biga. 206. Arm in bronze, of admirable workmanship, found at Civitavecchia along with the dolphin's tail to the right of the biga and the spear on the wall behind; all three fragments belonged to a colossal figure of an emperor in the guise of Neptune. In the cabinet, 170. Bronze objects of everyday use; in the corner, 145. Brazier. By the back-wall, Vessels, candelabra, cauldrons, shields; 57. Four-wheeled censer; in front of it, 155. Brazen bed, both of great antiquity (ca. 600 B.C.). 69. Etruscan lituus or signal-trumpet; 32-34. Bronze plates like shields, with heads in relief in the middle, used as decorations for the ceilings and doors of graves. At the door, 16. Beautiful head of a woman, in bronze. — We now pass through a small door in the wall first described, and enter the —

X. Corridor, in which are water-pipes and small bronzes. — Thence we enter the —

XI. Room. This contains all kinds of vases (some very ancient, with engraved geometrical patterns) and three large sarcophagi (the middle one painted), as well as copies of **Tomb Paintings** from Corneto and Vulci, invaluable in the study of early-Italian art. The

most ancient style (down to about 450 B.C.) is represented by the paintings at the ends of the saloon (excepting the scene over the door), which somewhat resemble early-Greek designs, but are ruder and more destitute of expression. The next stage (after 450 B.C.) is exemplified by the designs on the long wall, where the progress is traced which the Etruscans had made in the art of drawing and in their ideas of the human figure, under the influence of the Greeks; at the same time Etruscan peculiarities are observable, especially in the heads, which are all in profile. These paintings, like the preceding, also represent games and dances performed in honour of the dead. The third and fully-developed period is represented by the picture, over the door, of Pluto and Proserpine (the latter full-face), which may probably be regarded as coëval with those in the 8th room. For economy of space several rows of these paintings are here exhibited one above another, but in the tombs each wall was embellished with a single row only. It is interesting to observe the gradual expansion of the colour-scale and the purely conventional choice of colour; *e.g.* garlands, plants, and bronzes are painted blue instead of green. — We proceed straight on to Room XII, containing gold ornaments, vases, and terracottas found near Viterbo. — Returning through R. XI, we traverse the corridor and R. IX to the —

XIII. Room. On the left is an Etruscan tomb, with three beds, vases, etc.; at the entrance, two lions. The cabinet in the centre contains bronzes, including two heads in relief of idols with the attributes of several gods; by the window, objects in bone.

3. ARCHIVES AND LIBRARY.

The Library and the Museum of Antiques may be conveniently visited in succession (adm., see p. 173). Entrance by the glass-door at the bottom of the staircase to the Sala a Croce Greca (see p. 393; visitors knock; fee ½-1 fr.). — Permission to use the Archives or Library for purposes of study can be obtained only from the Cardinal-Secretary, on the recommendation of a learned institution, the applicant stating the branch of study contemplated. The Archives are open to students from 8.30 till noon on the same days as the Library (see p. 166). Entrance for students, see p. 374. Comp. Plan, p. 360.

At a very early period the popes began to preserve and to collect documents and thus gradually formed the **Archives**, which are mentioned for the first time under Damasus I. in the 4th century. After various losses, caused especially by the migration to Avignon, and frequent change of locality, most of the library is now finally established in the Vatican, in twenty-five rooms, in addition to the great library-hall. The Archives comprise a large number of the most important documents, especially of the middle ages, registers of the papal acts, letters of the popes from Innocent III. downwards, and the correspondence with nuncios and foreign courts.

The **Library** *(Bibliotheca Apostolica Vaticana)* was founded about 1450 by Nicholas V., who established a public library with 9000 volumes left by his predecessors, and appointed *Giovanni Tortelli* as the first librarian. The library was neglected and dispersed by his successors. *Sixtus IV.* was the first to revive the institution; he assigned the rooms under the Appartamento Borgia for the collection, appointed *Platina* (1475) director, and set apart definite revenues for its maintenance. Thus endowed, the library increased steadily, and the allotted space became more and more inadequate, until in 1588 *Sixtus V.* caused the present magnificent edifice to be erected by *Domenico Fontana*, intersecting the great court of Bramante. By gifts and purchases the total number of printed volumes now amounts to about 250,000, besides upwards of 34,000 MSS. The principal librarian is a cardinal, who in ordinary business is represented by the under-librarian and a prefect.

Among the more important collections incorporated with the Vatican library are the following, some of which are catalogued and preserved separately. In 1623 the Elector Maximilian presented to the Pope the *Bibliotheca Palatina* of Heidelberg, when that town was taken in the Thirty Years' War; and in 1657 the *Bibl. Urbinas*, founded by Duke Federigo da Montefeltro, in 1690 the *B. Reginensis*, once the property of Queen Christina of Sweden, and in 1746 the *B. Ottoboniana*, purchased by Alex. VIII. (Ottobuoni), were added. In 1797, 843 MSS. were carried off by the French but were restored in 1814, with the exception of 38 from the *B. Palatina* which were returned to Heidelberg. In 1816 the German MSS. (848 in number) of the same collection were also restored to Heidelberg. In 1902 Leo XIII. purchased the *Bibliotheca Barberiniana* at a cost of 500,000 fr.

Visitors first enter (by the glass-door mentioned at p. 409, opposite the staircase leading to the Museum of Statuary) a long Corridor below the Galleria dei Candelabri, divided into several rooms and sections.

Section I: **Museo Profano.** To the right, by the door: **Bronze Head of Augustus*, one of the finest extant portrait-heads of that emperor; left, *Bronze Head of Nero;* below, on the table, a small, finely executed head of a girl. — At the entrance to the next room, or section, are two porphyry columns from the Thermæ of Constantine (p. 203), on each of which are carved the busts of two kings. The closed cabinets along the walls contain the *Bibliotheca Ottoboniana*, the *Bibliotheca Reginensis*, and the MSS. of the Vatican library.

We now turn to the left and enter the Great Hall, 77 yds. long, 16 yds. wide, and 29 ft. high, supported by 6 pillars, constructed by Fontana and paved with marble by Pius IX. The paintings (of the 17th cent.), representing scenes from the life of Sixtus V., are interesting on account of the views of the buildings of that pope, who entirely altered the E. part of Rome (Rione Monti). By the walls and round the pillars are 46 small cabinets containing the MSS.; the antique vases upon the cabinets are of

little interest. The most celebrated MSS. are exhibited in glass-cases: palimpsest of the Republic of Cicero; Dante with miniatures by Giulio Clovio; the ritual of Cardinal Ottobuoni; breviary of King Matthias Corvinus; celebrated MSS. of the Greek New Testament (5th cent.), of Virgil (5th cent.), and Terence (the so-called 'Bembinus'; 4th cent.); also autographs of Petrarch, Luther, and Tasso; and a small volume of Henry VIII.'s love letters to Anna Boleyn. Also a number of gifts presented to the popes: Sèvres candelabra and Sèvres vases presented by Napoleon I., Charles X., and Marshal MacMahon; vase of Scottish granite, presented by the Duke of Northumberland to Card. Antonelli; font, in Sèvres porcelain, in which the Prince Imperial (d. 1879) was baptised, presented by Napoleon III. to Pius IX.; malachite articles from Russia, etc.

The adjoining Reading Rooms are entered from the Galleria Lapidaria only (p. 403). In them are suspended the portraits of the cardinal-librarians, framed papyrus-scrolls, and a facsimile of the two columns from the Triopium of Herodes Atticus on the Via Appia, with an imitation of ancient Attic characters, the originals of which are in Naples.

We now retrace our steps through the Great Hall to the Corridor, the continuation of which is also divided into sections. The first two sections contain the Latin MSS. of the *Palatine* and *Urbino Libraries*. In the first, over the entrance, is represented the Interior of Santi Apostoli; over the egress, Interior of the old church of St. Peter; in the second, over the entrance, the Erection of the Vatican Obelisk by Fontana (see p. 362); over the egress, view of St. Peter's, according to Michael Angelo's design. To the left, view of the Vatican and its environs; statue of St. Peter, by Amalia Dupré. In the third section, quattrocento and oriental MSS.; various costly gifts presented to Leo XIII. on his jubilee as priest; by the sides of the egress, two ancient portrait-statues. — We next enter the —

Museum of Christian Antiquities *(Museo Cristiano)*. The 1st Room contains curiosities from the catacombs and ancient church-furniture: lamps, glasses, gems, statuettes, pictures, altar-pieces, crosses, etc. Second case on the right: several fine diptychs and triptychs in ivory. The reliquaries from the chapel Sancta Sanctorum (p. 354) also are placed here temporarily. — The 2nd Room has ceiling-paintings by *Raph. Mengs*. — 3rd Room. On the wall of the egress, on the right, a Russian painted calendar in the form of a cross, of the 17th cent.; next to it, a large cross of rock-crystal, on which the Passion is represented, by *Valerio Vicentino*, presented by Pius IX. The handsome carved prie-dieu of Pius IX. is of French workmanship. Under glass is a sumptuous prie-dieu, presented to Leo XIII. by the Genoese. — The adjoining room contains a *Cabinet of Coins* (not shown), which was seriously pillaged in 1797 and 1849, and a large stained-glass portrait of Pius IX. in his papal robes. In this and the following room

are deposited also the numerous addresses which Pius IX. received in the course of his pontificate. — To the right in the third room is the entrance to a collection of —

Ancient Pictures. On the floor, ancient mosaics. On the right wall: Phædra and Scylla (see below); above, Ulysses and Circe (see below). Then the so-called **Aldobrandine Nuptials*, found at Rome about 1600.

This picture, a Roman copy of the Augustan period, probably from a Greek original of the time of Apelles and Action (4th cent. B.C.), is one of the finest ancient pictures in existence. The composition resembles that of a relief and the colouring is delicately graduated. In the centre is the white-robed bride, listening to the counsils of Aphrodite, to the right the bridegroom, hesitating on the threshold, and at the ends are groups of women and girls preparing the bridal bath and singing the bridal song.

Warrior in armour, found at Ostia in 1868; above it, Ulysses encountering the Læstrygones; to the left, by a door, Ship being loaded, found at Ostia. By the window, Oriental gold and silver trinkets and plate, presented by the Emperor of Siam to Pius IX. To the left and right of these: Myrrha and Pasiphaë. By the long wall, farther on: the Spies of Ulysses among the Læstrygones; below, a chariot with Cupids; to the right, sacrificial procession in front of a statue of Artemis; to the left, a boat mounted on a waggon and the beginning of a procession, probably representing a popular spring-festival. Then, Ulysses in the infernal regions; below it, an unknown female figure (so-called Byblis) and Canace. — An adjacent cabinet contains a collection of *Ancient Brick Stamps* and a number of *Majolica* platters, transferred from the papal summer-palace at Castel Gandolfo.

The *Studio del Mosaico*, or *Papal Manufactory of Mosaic*, is below the gallery of inscriptions; entrance in the left angle of the farther side of the Cortile di San Damaso (p. 374). Adm. on week-days 10-2, with permesso of the Maggiordomo, Via della Segretaria 8. Numerous workmen are employed here in copying celebrated pictures for churches, etc. The material used is a kind of coloured glass, of which there are said to be 28,000 different shades.

d. The Lungara.

The Borgo is connected with Trastevere by the Via della Lungara, $^3/_4$ M. in length, constructed by Julius II. The Borgo is quitted by the *Porta di Santo Spirito* (Pl. II, 9; p. 361), begun by Antonio da Sangallo the Younger, and occupying nearly the same site as the old Gate of the Saxons. — Immediately to the right diverges the broad Via del Gianicolo, ascending the hill in a curve. This is the N. approach to the *Passeggiata Margherita*, described

at p. 425. At the top it traverses the former garden of the convent of *Sant' Onofrio*, whither also the steep Via di Sant' Onofrio ascends direct in 5 min. from the gateway.

Sant' Onofrio (Pl. II, 9), on the slope of the Janiculum, erected about 1430 in honour of the Egyptian hermit Honuphrius, is adjoined by a monastery of the order of St. Jerome. The church and monastery are preceded by a colonnade of eight columns; in the lunettes to the right are three frescoes from the life of St. Jerome by *Domenichino* (Baptism, Chastisement, Trance). If the church is closed, visitors ring (r.) at the door of the monastery ($^1/_2$ fr.).

Left side. The 1st Chapel contains the tomb of the poet Torquato Tasso, who died in this monastery in 1595; the monument was erected by Pius IX. in 1857, the statue is by *De Fabris*. In the 2nd chapel, the tomb-stone of the linguist Card. Mezzofanti (d. 1849). — Right side. The 2nd chapel contains a Madonna, altar-piece by *Ann. Caracci*. At the end of the right wall: monument of Archbp. Giov. Sacchi (d. 1505); in the lunette, St. Anna teaching the Madonna to read, by *Pinturicchio* (school-piece). The Tribune contains restored frescoes by *Bald. Peruzzi*.

Several rooms in the adjoining Monastery have been fitted up as a *Tasso Museum* (Museo Tassiano); admission on week-days in winter, 9-3, in summer (June 1st-Oct. 31st), 9-11 and 3-6, 25 c.; on Sun. and holidays, 9-12, free; closed on the principal festivals. In a passage on the first floor is a Madonna with the donor, an admirable fresco, probably by *Boltraffio*, which has unfortunately been much injured by retouching (the attitude of the raised arm of the child, for example, has been entirely spoiled). Autographs of Tasso and printed copies of his works, etc., are exhibited in two rooms. A third room is shown in which Tasso resided, when about to receive the laurels on the Capitol, and in which he died, 25th April, 1595. It contains his bust in wax, taken from the cast of his face, his portrait (by Balbi, 1864), autograph, etc. — On the hill-slope, to the left of the monastery, are the remains of an oak (shattered by lightning in 1842 and again seriously injured by a storm in 1891), under which Tasso was in the habit of sitting. Admirable view.

In the Lungara, farther on, to the left, is the suspension-bridge known as the *Ponte ai Fiorentini* (Pl. II, 9, 12; toll 5 c.); on the left bank rises San Giovanni dei Fiorentini (p. 262). Opposite the bridge, in the Lungara, is the extensive *Palazzo Salviati* (Pl. II, 9), with a handsome court of the 16th cent., now a 'Collegio Militare' (cadet academy). Farther on we pass the prison of *Regina Coeli* (Pl. II, 8, 11), on the right, and the Ponte Gianicolense (p. 265), on the left.

About $^3/_4$ M. from the Porta Santo Spirito and opposite the Pal. Corsini (p. 416), to the left, is the entrance to the —

****Villa Farnesina** (Pl. II, 11; adm., p. 172; visitors should bring hand-mirrors), the garden of which, extending to the Tiber,

has been greatly curtailed by the recent alterations made in the course of the river. The small two-storied building, an exceedingly pleasing Renaissance edifice, was erected in 1509-11 for the papal banker Agostino Chigi, an enthusiastic admirer of art and patron of Raphael (see p. 179). In 1580 Cardinal Al. Farnese acquired the villa, which remained in the possession of the Farnese family until the extinction of the latter in 1731. It then passed to the kings of Naples, and in 1861 it was let by Francis II., the last of them, for 99 years to the Duke of Ripalda.

From the garden we enter a hall (64 ft. long, 23 ft. wide) on the groundfloor between two projecting wings, originally open, but now enclosed with windows. The ceiling, with its pendentives and spandrels, was decorated from the designs of *Raphael* (1516-18) by *Giulio Romano*, *Francesco Penni*, and *Giovanni da Udine* (who executed the enclosing garlands) with twelve illustrations of the **Myth of Psyche, which are among the most charming creations of the master (comp. p. lxxv). Raphael has followed the account of Apuleius, a Latin author of the 2nd cent. A.D. much read during the Renaissance period, but has restricted himself to the incidents that took place in Olympus. A very plausible suggestion has recently been made that the walls were intended to be covered with representations of the much more dramatically effective scenes that took place on earth, in Psyche's palace. But even in the absence of the latter, and in spite of C. Maratta's unfortunate restoration which has especially injured the blue ground, the whole produces a charming and brilliant effect owing to the indestructible beauty of the designs. The room is justly regarded as unique of its kind, even in a period so rich in noble creations of art.

The series of illustrations begins on the left, and is continued to the right on the wall opposite the entrance. The fable of Apuleius may be briefly told as follows. A certain king has three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, and shows her to the Graces (2; this is the best preserved of the paintings). He visits her by night only, warning her not to indulge in curiosity as to his appearance. Psyche, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. Cupid upbraids her and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's attachment, imprisons him, and requests Juno and Ceres to aid her in seeking for Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4), and begs him to grant her the assistance of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and imposes impossible tasks on her, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring Proserpina's casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in accomplishing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter kisses him (9), and commands Mercury to summon the gods

to deliberate and to conduct Psyche to Olympus (10). Psyche appears in the assembly of the gods and Mercury hands her the draught of immortality (ceiling-painting on the right). The gods celebrate the nuptial-banquet (ceiling-painting on the left). — Below the spandrels, fourteen Cupids with the attributes of the gods, all of whom have been vanquished by Love.

The apartment adjoining the entrance hall on the left, which also was once without the protecting windows, contains a second mythological picture by *Raphael*, which is no less charming than the Psyche series, and indeed far surpasses them in point of execution, being painted entirely by the master's own hand in 1514: **Galatea, borne across the sea in a shell, and surrounded by Nymphs, Tritons, and Cupids. To the left, *Sebastiano del Piombo* painted Polyphemus trying in vain to move the heart of Galatea by his love-songs (restored and ruined in the 18th cent.). The *Ceiling-paintings, masterly in design and execution, by *Baldassare Peruzzi* (completed in 1518), represent the starry heavens in a border painted to resemble plastic work. The large pictures present the constellation of Perseus and the chariot, with the nymph Callisto as the charioteer; in the fourteen pointed arches are other constellations, and in the ten hexagonal spaces, the twelve signs of the zodiac and the gods of the seven planets, mostly arranged in groups. The lunettes were filled by *Seb. del Piombo* about 1511 with scenes from the kingdom of the air and from metamorphoses in which human beings are changed into birds. — The restorations carried out in 1861-70 in this and the entrance-hall have had only a modified success.

The subjects in the lunettes are taken from Ovid's Metamorphoses, but the meaning is not in every case clear. S. end wall: 1. Tereus with Philomela and Procne(?); 2. Daughters of Cecrops and Erichthonius. Long wall: 3. Dædalus and Icarus; 4. Juno in her chariot drawn by peacocks; 5. Scylla puts her father Nisus to death by cutting off his purple lock; 6. Phæton; 7. Boreas and Oreithyia. N. end wall: 8. Flora and Zephyr; 9. Colossal head in grisaille, wrongly ascribed to *Michael Angelo*. The landscapes are erroneously attributed to Gasp. Poussin.

The Upper Floor of the Farnesina, to which visitors are admitted by permesso of M. Serpetti, Via Arenula 2 (obtainable with an introduction from a legation), contains in the I. Room *(Salone)* fine architectural scenes by *Bald. Peruzzi* (View of Rome, the Borgo, Janiculum, etc.), one of the best examples of this kind of deceptive painting. The frieze of mythological scenes is also perhaps by *Peruzzi*. Entrance-wall Deucalion and the flood, Apollo and Daphne. Long wall: Venus and Adonis, Bacchus and Ariadne, Race of Pelops and Œnomaus, Parnassus, Triumph of Venus. Exit-wall: Endymion and Luna, Cephalus and Procris. Over the windows (badly lighted): Bacchanalian scenes; Arion on the dolphin. Over the fire-place: Vulcan's forge. — II. Bedroom. **Sodoma*, Marriage of Alexander and Roxana, painted in 1511-12. The conception of this masterpiece is based on Lucian's description of a painting by Action: Alexander is conducted by Cupids to the nuptial couch of Roxana; Hymen and Hephæstion, the groomsman, stand lost in admiration; other Cupids play with the weapons of Alexander. — Exit-wall: *Sodoma*, Family of Darius in presence of Alexander. — The third picture, Alexander on Bucephalus, is a poor work by an affected Roman artist of the second half of the 16th century.

On the other side of the Lungara, opposite the Farnesina, is the **Palazzo Corsini** (Pl. II, 11), formerly the property of the Riario family, rebuilt by *Fuga* for Card. Neri Corsini, nephew of Clement XII., in 1729-32. In 1668-89 it was occupied by Queen Christina of Sweden, daughter of Gustavus Adolphus, who was converted to the Church of Rome in 1655 and died here in 1689. In 1884 the palace was purchased by government and assigned to the *Reale Accademia de' Lincei*, or Royal Academy of Science. Both courts are surrounded with colonnades, and from the central court there is a pretty view of the garden extending up the hill behind the palace. — A double staircase ascends to the 1st floor, on which is the —

***Galleria Nazionale** (adm., see p. 172). — In 1894 the collection of paintings bequeathed to the city of Rome by Prince Giovanni Torlonia (d. 1829) was united with the older Corsini collection; a number of paintings from the Monte di Pietà (p. 264), the Palazzo Sciarra (p. 230), and Pal. Chigi (p. 229) were subsequently added, so that the Corsini Gallery now contains works of nearly every school and period, including a few of rare merit. The German and Dutch paintings, though few in number, are also worthy of attention. — Director, Prof. F. Hermanin.

In the Corridor leading from the staircase to the vestibule are antique heads; the second on the left, Head of Hercules, after Scopas. — Vestibule. In the centre: Psyche supported by Zephyrs, by *Gibson*. Sculptures of the schools of Canova and Thorvaldsen; three antique statues; in the embrasure of a door, an antique mosaic and cinerary urns. To the right is the —

I. Room. Views of Rome from the 17th and 18th cent., by *Pieter van Laer*, *Jan Miel*, *M. Cerquozzi*, and *Van Witel* (Vanvitelli); 894. *H. Vernet*, The Roman painter Agricola; 141. *Panini*, Porticus of Octavia; 305. *Locatelli*, Landscape; 1034, 1009. *Gasp. Poussin*, Landscapes; 246. *J. B. Weenix*, Pastoral scene; 131, 133. *Panini*, Ruins; 335. *Ph. Hackert*, Waterfall of Tivoli. — In front of the window, the **Corsini Vase*, in embossed silver, dating from the time of Augustus, with the Purification of Orestes by the Areopagus at Athens. Between the windows, 158. *G. Poussin*, Landscape.

II. Room. Landscapes and genre-pieces. To the left, 1001. *Weenix*, Roman landscape; 1250. *Swanevelt* (?), Ponte Molle; landscapes by *Jan Both* (373), *N. Molenaer* (425), and *Van Poelenburgh* (554, 555, 515); sea-pieces by *Zeeman* (269, 264); landscapes by *P. Bril* (384), *R. Savery* (399), and *G. Poussin* (1028, 1010, 1297-99). — 304, 308, 309. *Canaletto (B. Bellotto)*, Views of Venice; 395. *Salv. Rosa*, Battle; 672. *David Teniers the Younger*, Peasants; 440. *K. du Jardin*, Blacksmith; 336, 342, 343. *P. de Vos*, Hunting-scenes; 322. *Lingelbach*, Soldiers; 439. *Teniers*, Shepherd; 1326. *J. Both*, Roman landscape; *505. *W. Kalff*, Kitchen.

III. Room: Flemish and Dutch masters. To the left, *225. *Rubens*, St. Sebastian; 221, 226, 228. *Sustermans*, Portraits; *A. van Dyck*, *220. Madonna, 223. Christ crowned with thorns; *292. *P. Moreelse*, Portrait; 353, 357. *Ph. Koninck*, Still-life; *401. *P. de Hoogh*, Lancer; 478. *P. Bol*, Cimon and Pero; 769. *Jan van Ravesteyn*, 765. *Th. de Keyser*, 767. *P. Moreelse*, Portraits; *191. *Murillo*, Madonna. — To the right, 422. *Fr. Francken the Younger*, Tax-gatherer; 562. *D. Teniers the Younger*, Farm-interior; 766, 762. *Verspronck*, Portraits; 396. *J. Leyster*, Love and money; 527. *W. van Mieris*, Sylvia; 445. *Teniers*, Barracks.

IV. Room: **Canova*, Hercules and Lichas, a colossal marble group executed in 1812 for Giov. Torlonia (p. 416). 1354, 158. *G. Poussin*, Landscapes.

V. Room: Early Italian masters. 2370. *Bianchi-Ferrari*, Christ in the Garden of Olives; *2371. *Antoniazzo Romano*, Madonna enthroned between SS. Peter and Paul (1488); 727. *Pinturicchio*, St. Jerome; *Pietro Alemanno*, 721. St. Peter, 718. St. Michael; 6820. *Melozzo da Forlì*, St. Sebastian; 3807. *School of Perugino*, Painted processional cross; 644. *School of Francia*, Entombment; *712. *Francia*, St. George; *10,045. *Piero di Cosimo*, Mary Magdalene; 723. *Fra Angelico*, Last Judgment (triptych); *Palmezzano*, 715. St. Jerome, 716. God the Father; in the middle, an antique marble chair, adorned with bas-reliefs (hunting, fishing, sacrifice).

VI. Room: Mannerist painters of the 16th century. *Marcello Venusti*, 10,049. Holy Family, 592. Christ on the Mount of Olives; *Bronzino*, 574. Portrait of a Florentine lady, *2171. Stefano IV. Colonna (1546); 595. *F. Zucchero*, 587. *Bronzino*, Portraits; 584. *Bugiardini*, Copy of Raphael's Leo X. in the Palazzo Pitti at Florence (with alterations in the subsidiary figures); 598. *Scipione Gaetano*, Cardinal Monti; 589. *Bagnacavallo*, Holy Family; *579. *Fra Bartolomeo*, Holy Family; 580. *Bugiardini*, Madonna; 640. *Innocenzo da Imola*, Holy Family; *570. *Andrea del Sarto*, Madonna; 591. *M. Venusti*, Annunciation.

VII. Room: *610. *Bartolomeo Veneto*, Portrait; 726. *N. Rondinelli*, Madonna; 581. *Garofalo*, Portrait; *618. *Cariani (Giov. Busti)*, Madonna; 612. *Rocco Marconi*, Christ and the adulteress; 649. *Bassano*, Adoration of the Shepherds (school-piece); 627. *Garofalo*, Christ bearing the Cross; 647. *Scarsellino*, Entombment; 632. *Dosso Dossi*, Portrait; 648. *Amico Aspertini*, St. Rochus; 917. *Gir. da Santa Croce*, Madonna; 651. *G. B. Moroni* (?), Portrait.

VIII. Room: Schools of the Caracci and of Caravaggio. 3596. *Bart. Schidone*, Death in Arcadia; *237. *Albano*, Mercury and Apollo; 190. *S. Vouet*, Daughter of Herodias; 196. *Mola*, Homer; 881. *C. Bonone*, St. Cecilia; 430. *Guercino*, Prodigal son; 956. *Valentin*, Last Supper; 437. *Guercino*, Painting and sculpture; 235. *G. van Honthorst*, Melancholy; 428. *Ag. Caracci*, Gambler;

242. *Lod. Caracci*, Martyrdom of St. Bartholomew; 730. *Guercino*, Ecce Homo; 262. *Domenichino*, Cardinal Agucchi; 238. *Tiarini*, Adoration of the Magi; *188. *Guercino*, Nativity.

IX. Room: Neapolitan and Spanish masters. *Luca Giordano*, *244. Christ among the Scribes, 832. Lot and his daughters; *Ribera*, *182. St. Jerome, 248. Venus and Adonis, 188. Old workman; 534, 536. *Pietro Novelli*, Pope Clement XIV. Corsini and his nephew Card. Neri (see below), mosaic; 436. *B. Strozzi*, Strolling musician; *1345. *Salvator Rosa*, Prometheus.

X. Room: German and early Dutch masters. *752. *Master of the Death of Mary*, Cardinal Bern. Clesius, prince-bishop of Trent; *750. *Holbein*, Henry VIII. of England; 758. *Hans von Schwaz*, Portrait of Wolfgang Tanvelder (1524); 756. *J. van Scorel* (?), Crucifixion; 733. *Hans Hoffmann* (end of 15th cent; not Dürer), Hare; 751. *M. van Heemskerck*, Triptych. — On the ceiling, *Pozzo*, Sketch for the vaulting of Sant' Ingnazio (p. 233).

XI. Room: *291. *Maratta*, Portrait; 230. *Sacchi*, St. Andrew; *Maratta*, 729. His daughter Faustina, 1324. Holy Family, 197. Madonna; 217. *Romanelli*, Nativity; 1051. *Baciccio (G. B. Gaulli)*, Sketch of the frescoes in the Gesù (p. 256); *Carlo Dolci*, 229. Mary Magdalene, 259. Ecce Homo; 893. *Subleyras*, Madonna; *731. *Batoni*, Nativity; 397, 409. *Rotari*, Female heads.

From the vestibule mentioned on p. 416 a staircase at the back, to the left, ascends to a corridor, off which opens (left) a room containing the *Collection of Drawings and Engravings* (Gabinetto delle Stampe), one of the most extensive in the world. Some of the engravings are hung on the walls, while the remainder are shown on request on Tues., Thurs., and Sat., 10-12.

The **Library** of this palace (adm., see p. 172; entrance by the principal portal; traverse the open corridor to the right before the main staircase, and ascend the winding staircase to the 1st floor) was founded by Card. Neri Corsini in 1754. It contains 70,000 vols. and 2500 MSS.

At the S. end of the Lungara stands the **Museo Torlonia** (Pl. II, 10; entrance Vicolo Corsini 5), the property of *Prince Don Giulio Torlonia*, containing the most extensive collection of antiquities in Rome after those at the Vatican and the Capitol (accessible by special permission of Prince Torlonia only). The collection, which includes over 600 objects from almost every epoch of Græco-Roman art, consists chiefly of the contents of the former Galleria Giustiniani, of a number of works formerly in the Villa Albani, and of the yield of the late Prince Torlonia's excavations. The Hestia Giustiniani (No. 490) and the fine collection of imperial busts may be specially mentioned. Catalogue by *P. E. Visconti* (3rd edit.; 1883).

A little to the S. of the Museo Torlonia the Via della Lungara is terminated by the *Porta Settimiana* (Pl. II, 10), a gate in the older wall of Trastevere. — The *Via Garibaldi* and the *Via di Santa Maria della Scala* begin here; see pp. 423 and 421. — The house with the old Gothic window, at the corner of the Via di Santa Dorotea, to the right, is pointed out as the abode of Raphael's 'Fornarina' (p. 187).

e. Trastevere.

Electric Tramway from the *Piazza delle Terme* viâ the Piazza Venezia and the Ponte Garibaldi, see No. 3 in the Appendix.

The *Janiculum* (275 ft.) rises to a commanding height near the river, the banks of which were connected in ancient times by the *Pons Sublicius*, a wooden bridge, which was removed in times of danger. No mention of a fortification on the Janiculum is made until near the close of the republican period. The hill was annexed to the city by Augustus as a 14th quarter, which he named the *Regio Transtiberina*. The banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb, and was much frequented by foreigners, particularly by Jews, who formed a community here down to the beginning of the 16th cent. (comp. p. 267). Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and handsome persons of both sexes will be observed. The inhabitants of Trastevere maintain that they are the most direct descendants of the ancient Romans, and their character and dialect differ in many respects from those of the citizens of other quarters.

The northernmost of the bridges by which Trastevere is connected with the city is the new Ponte Gianicolense (p. 265). The next, downstream, is the **Ponte Sisto** (Pl. II, 10, 13), constructed under Sixtus IV., in 1474, on the site of the *Pons Valentiniani*, built in A.D. 366 by Symmachus, prefect of the city. — Opposite is the *Fontanone di Ponte Sisto*, re-erected here in 1899. This fountain was constructed under Paul V. by Giov. Fontana in 1613 at the other end of the bridge, whence it was removed in 1879. To the right the *Via di Ponte Sisto* leads in 3 min. to the broad *Via Garibaldi*, a little on this side of the Porta Settimiana (p. 418), which ascends to San Pietro in Montorio (p. 423). The side-streets to the left lead to Santa Maria in Trastevere (p. 420).

Below the Ponte Sisto the Tiber is spanned by the **Ponte Garibaldi** (Pl. II, 13), an iron bridge with two spans of 180 ft., built in 1885-88. At the Trastevere end of the bridge is the *Piazza d'Italia*, which is traversed by the main street of Trastevere, the *Via della Lungaretta*. To the left is the **Torre degli Anguillara**, built in the 12th cent. by the powerful Count Anguillara (p. 118), a scion of the Orsini family, and well restored in 1902. With the remains of the adjoining fortified mansion, this forms one of the largest private buildings of mediæval Rome. It contains a collection of architectural fragments, coats-of-arms, and other mediæval objects (adm. daily from 9 a.m., with permesso from the Uffizio II Municipale, Via de' Barbieri). View from the tower.

The church of **San Crisógono** (Pl. II, 13) is a basilica of early

foundation but frequently restored. The portico dates from the last restoration by Giov. Batt. Soria, in 1624.

The Interior, with a richly gilded ceiling executed at the last restoration, is interesting on account of its fine old mosaic pavement and antique columns, particularly the two of porphyry supporting the arch of the choir, which are the largest in Rome. The ceiling-painting of the transept is by the *Cavaliere d' Arpino*. The mosaic on the wall of the tribune represents the Madonna between SS. Chrysogonus and James. Fine carved stalls of 1866. Below the church remains of the old apse and crypt and several sarcophagi were recently discovered.

In the Via Monte di Fiore, to the E. of the Piazza San Crisogono, an *Excubitorium* of the VII. Cohort of the *Vigiles*, *i.e.* a station of the Roman firemen (p. xxxii), has been excavated at a depth of about 30 ft. (adm. at same hours as to the Forum Romanum, p. 172; fee $^1/_2$ fr.). A modern flight of steps descends to a small mosaic-paved court-yard, with a cistern in the centre, a chapel with mural paintings (right), and several rooms, on the walls of which are numerous rude inscriptions of the beginning of the 3rd cent. A.D.

The Via della Lungaretta leads to the right from the Piazza San Crisogono to (5 min.) the Piazza di Santa Maria in Trastevere (Pl. II, 10, 13), with a fountain and the church of —

***Santa Maria in Trastevere,** which is said to have been founded by Calixtus I. under Alexander Severus, on the spot where a spring of oil miraculously welled forth at the time of the birth of Christ. It is mentioned for the first time in 499, was re-erected by Innocent II. about 1140, and consecrated by Innocent III. in 1198. The present vestibule was added by *Carlo Fontana* under Clement XI. in 1702; and a somewhat meretricious restoration of the church was carried out in 1866-74. On the façade are *Mosaics* of Mary and the Child, on each side the small figure of a bishop (Innocent II. and Eugene III.) and ten virgins, eight of whom have burning, and two extinguished lamps, a work of the 12th cent., freely restored in the 14th (comp. p. lxv). The painted figures of saints and the mosaics on the pediment above are modern. The vestibule contains two Annunciations, one attributed to *Pietro Cavallini*, but now entirely repainted, and numerous inscriptions. In the wall to the right are choir-screens of the 7th and 8th centuries.

The Interior (best light in the afternoon) contains twenty-two ancient columns of unequal size, supporting a straight entablature. The Ionic capitals, decorated with heads of Egyptian deities, were brought from the Thermæ of Caracalla. The fine pavement is laid with porphyry, verde antico, and other marbles, in the style known as Cosmato work (comp. p. lxiv). The ceiling, decorated with richly-gilded carved work, is attributed to *Domenichino*. The oil-painting on copper in the centre, a Madonna surrounded by angels, is by the same master. Immediately to the right of the entrance to the nave is an elegant tabernacle by *Mino da Fiesole*. The chapels contain little to detain the traveller; in the 4th to the right the

place of the altar-piece is occupied by an illusive architectural piece by *Ant. Gherardi* (before 1685). The transept is reached by an ascent of seven steps, on which is the inscription *Fons Olei*, indicating the alleged site of the spring of oil. In the right transept are the tombs of two Armellini (1524). Opposite is an altar erected to St. Philip and St. James by Card. Philip of Alençon; l. his tomb (d. 1397); r. tomb of Card. Stefaneschi (d. 1417), with recumbent *Figure by '*Magister Paulus*'. — The **Mosaics* in the tribune belong to different periods. Above are the older ones, dating like the triumphal arch itself ('the first Romanesque work of importance in Italy') from 1139-53. On the arch: the Cross with Alpha and Omega, under the symbols of the Evangelists; r. and l. Isaiah and Jeremiah. On the vaulting Christ and the Virgin enthroned; l., St. Calixtus, St. Lawrence, Innocent II.; r., St. Peter, St. Cornelius, Julius, Calepodius. The lower mosaics are ascribed by Vasari to *Pietro Cavallini* (p. lxv) and have been restored by Camuccini. They represent the thirteen lambs and scenes from the life of Mary; in the centre of the wall a mosaic bust of Mary with St. Peter, St. Paul, and the donor Stefaneschi (1290). — In the chapel to the right of the Choir is a Madonna with SS. Rochus and Sebastian *(Umbrian School)*. — The Sacristy contains a fragment of ancient mosaic (ducks and fishermen, the former admirable).

The *Via di Santa Maria della Scala*, to the N.W. of Santa Maria in Trastevere, leads past the church of *Santa Maria della Scala* (1592) to the *Porta Settimiana* (p. 418) and the beginning of the Via Garibaldi (p. 423). — The *Via di San Francesco a Ripa* leads to the S.E. from the Piazza Santa Maria in Trastevere to (6 min.) the church of *San Francesco a Ripa* (see p. 423); and the *Via San Cosimato* leads to the S. to (4 min.) the Piazza San Cosimato. On the S. side of this piazza is the —

Monastery of **San Cosimato** (Pl. III, 10, 13), dating partly from the 11th, partly from the 15th cent., and since 1892 the property of the *Congregazione di Carità*. The Church was built in 1475 on the site of an early-Christian basilica (9th cent.?), the small fore-court of which is still extant. In the interior are some antique columns and a fresco by *Ant. da Viterbo* (Madonna and saints). The 2nd chapel (left) contains the tomb of Lorenzo Cibò (d. 1504), which, after the coffin had been removed, was used as an altar, by *Michele Marino* (?). It was formerly in Santa Maria del Popolo. Adjoining are tasteful Romanesque cloisters.

The *Ponte Palatino* (Pl. II, 16), the iron bridge (p. 324) near the Piazza Bocca della Verità, lies immediately opposite the E. end of the Via della Lungarina; while to the S.W. the *Via de' Vascellari* and its prolongation, the *Via di Santa Cecilia*, lead to —

***Santa Cecilia in Trastevere** (Pl. III, 13), originally a dwelling-house, which was converted into a church by Urban I., who was misled by the erroneous tradition that St. Cecilia had once occupied it. The church was restored by Paschalis I. in the 9th cent., entirely rebuilt by Card. Franc. Acquaviva in 1725, and once more thoroughly restored in 1899-1901 by G. B. Giovenale at the expense of Card. Rampolla, titular of the church. It is approached by a spacious court, which is embellished with an ancient marble vase, and by a portico resting on four columns (two of African marble and two of red granite).

Interior. The columns which formerly supported the nave were replaced by pillars in 1822. To the right of the entrance is the tomb of Card. Adam of Hertford, an English prelate (d. 1398), by '*Magister Paulus*' (?); and to the left that of the warlike Card. Fortiguerra (d. 1473), by *Mino da Fiesole* (reconstructed and partly restored in 1891). — The beautiful high-altar with columns in pavonazzetto was executed by the Florentine *Arnolfo di Cambio* (1294); adjacent is an ancient candelabrum for the Easter-candle; beneath the high-altar the recumbent *Figure of the martyred St. Cecilia by *Stefano Maderna*. The saint had converted her husband Valerianus, her brother, and even her judges, but was at length condemned to be executed during the persecution that took place either under Marcus Aurelius or Alexander Severus. The executioner, being unable to sever her head from her body after three attempts, fled in dismay. Bishop Urban interred the remains of the holy woman in the catacombs of St. Calixtus (p. 454). In 821 Paschalis I. transferred her remains to this church. — The tribune contains ancient *Mosaics* of the period of the foundation (9th cent.): the Saviour standing with the Gospel, l. St. Paul, St. Agatha, and Paschalis; r. St. Peter, St. Valerianus, and St. Cecilia. — In the 1st chapel, on the right, an ancient picture of Christ on the Cross; the 2nd chapel, a little farther back, said to have been the bath-room of St. Cecilia, is an antique bath, the flue-tiles of which are still seen in the wall. — The opposite door leads to the sacristy, the vaulting of which is adorned with the Four Evangelists *(Umbrian School)* and a relief of the Madonna by *Mino da Fiesole*. — On the right wall of the last chapel are preserved the remains of frescoes of the 13th cent. detached from the façade of the church (entombment of the saint and her appearance to Pope Paschalis I.). — Music on St. Cecilia's day, see p. 165.

The Lower Church (entrance to the right of the tribune; electric light) contains the sepulchral chapel of St. Cecilia and her co-martyrs; it was gorgeously restored in the Byzantine style in 1901. Below the nave are the remains of an ancient building (tannery; a niche in the wall contains a small well-preserved relief of Minerva, the patroness of the industry); numerous Christian inscriptions, sarcophagi, and fragments of sculpture from the old basilica. — Some valuable frescoes (Last Judgment) by *Pietro Cavallini* (p. 421) were discovered in 1900 in the organ-loft of

the chapel belonging to the adjacent Benedictine convent (admission only by special permission from the Minister of Public Instruction).

To the E. of Santa Cecilia stands the little church of *Santa Maria in Cappella* (Pl. II, 16), consecrated in 1090 and restored in 1875. To the S. is the extensive *Ospizio di San Michele* (Pl. III, 13, 16), founded as a poorhouse in 1689 by Tommaso Odescalchi. After his death it was extended by Innocent XII., and is now chiefly occupied by a government working-school for boys and girls (printing, carpet-weaving, wood-carving, etc.). Skirting the river is the quay of *Ripa Grande*, with the harbour.

The Via Anicia (Pl. III, 13), passing the choir of Santa Cecilia, leads to *Santa Maria dell' Orto*, begun in 1489, and continued after 1512 by Giulio Romano, with a façade by Martino Lunghi the Younger (restored in 1792). The interior is overladen with stucco ornamentation (tasteful font of about 1500). Beyond a large government *Fabbrica de' Tabacchi* the street is continued to the piazza and church of —

San Francesco a Ripa (Pl. III, 13), built in 1231 and modernized in the 17th century. The last chapel on the left contains the recumbent statue of St. Ludovica Albertoni, by *Bernini*. St. Francis of Assisi resided for some time in the adjoining monastery. — To the N.W. of the piazza begins the *Via di San Francesco a Ripa* (p. 421), which leads in 6 min. to Santa Maria in Trastevere.

To the S. of San Francesco is the *Porta Portese* (Pl. III, 13), from which the Porto road issues (see p. 489). Outside the gate is the *Trastevere Station* (comp. pp. 10, 149).

The Via Garibaldi (Pl. II, 10; p. 419) leads in about 5 min. to a small piazza, whence, to the right, the steep Via di Porta San Pancrazio ascends direct to the Acqua Paola (see p. 425), quitting the piazza beside the *Bosco Parrasio degli Arcădi*, the garden in which were held the meetings of the 'Arcadia', a poetic academy of the 18th century. On the hill above is the *Spanish Academy of Art*, founded in 1881. The Via Garibaldi continues to ascend in windings to San Pietro in Montorio, the Acqua Paola, and the Porta San Pancrazio. About 80 paces from the above-mentioned small piazza, a footpath to the right, flanked with oratories, and ascending in steps, also leads to the church.

San Pietro in Montorio (Pl. II, 10; 195 ft.), an early-Renaissance church, erected after 1472 at the expense of Ferdinand and Isabella of Spain, owes its existence to the mediæval legend that St. Peter suffered martyrdom (comp. p. 362) on the slope of the Janiculum here. The campanile and tribune were almost entirely destroyed during the siege of 1849. It the church is closed, visitors ring at the door on the right (25-50 c.).

Right side. In the *1st Chapel: Scourging of Christ, painted in oil by *Seb. del Piombo* from Michael Angelo's drawing in 1518; adjoining, St. Peter on the left and St. Francis on the right; on the ceiling the Transfiguration; on the exterior of the arch two prophets with angels, in fresco, also by *Seb. del Piombo* (best light about midday). The 2nd Chapel (Coronation of Mary on the arch) was painted by pupils of *Perugino*. The altar-piece of the 5th Chapel, Conversion of St. Paul, is by *Vasari*. The tomb of Card. Ant. del Monte is by *Bart. Ammanati* (after 1550). — The high-altar was once adorned by Raphael's Transfiguration (p. 389). — Left side. The last chapel contains an altar-piece by *Daniele da Volterra* (?), Baptism of Christ; in the 4th chapel an Entombment by *Theodor van Baburen* (1617), a Dutch pupil of Caravaggio; in the 3rd, an altar-piece and ceiling, probably by *Antoniazzo Romano;* in the 2nd, sculptures of the school of *Bernini;* in the 1st, St. Francis by *G. de' Vecchi*. By the wall near the door, tomb of St. Julian, Archbishop of Ragusa, by *G. A. Dosio* (16th cent.).

In the court of the monastery rises the **Tempietto*, a small circular building with sixteen Doric granite columns, erected in 1499-1502 from Bramante's designs, on the spot where the cross of St. Peter is supposed to have stood.

The piazza in front of the church commands a magnficent *View of Rome and the environs, for the orientation of which this point is admirably adapted. To the S. is the Tiber, which is crossed by the iron bridge of the railway to Cività Vecchia and Leghorn; beyond it the great basilica of San Paolo fuori le Mura. Then part of the city-wall, in front of it the Monte Testaccio (adjoined by the new quarter to the S.W. of the Aventine), the pyramid of Cestius, and the Porta San Paolo. The Tiber, which flows between us and Monte Testaccio, is not visible hence. On the Aventine rise the churches of Santa Maria Aventina, Sant' Alessio, Santa Sabina, and Sant' Anselmo. Beyond are the Alban Mts., with Mte. Cavo (3130 ft.) on the right, and Frascati on the left. On the Cælius, the Villa Mattei and Santo Stefano Rotondo, above which, on the extreme spur of the Alban Mts., is Colonna; between this and the Sabine Mts., near Palestrina, the heights of the Abruzzi. Then the Palatine, with the ruins of the palaces of the emperors and the cypresses of the Villa Mills, above which rise the statues on the façade of the Lateran. Next, the Colosseum, the three huge arches of the basilica of Constantine; then the Capitol with the Pal. Caffarelli, the tower of the senatorial palace, parts of the façade of the Capitoline Museum and of the church of Aracoeli; the two domes with the campanile above these belong to Santa Maria Maggiore on the Esquiline. The finely shaped, double-peaked mountain in the extreme distance is the Monte Velino (8165 ft.), which rises to the N.W. of the Lago di Fucino. Farther on, near the cypresses, the extensive royal palace on the Quirinal, in front of which, near a light-coloured dome, rises Trajan's column; more towards the foreground the church del Gesù with its dome, beyond which is the Monte Gennaro (4160 ft.). Then, on the Pincio, the northernmost of the Roman hills, the white Villa Medici, and

to the right of it Santissima Trinità de' Monti, rising with its two towers above the Piazza di Spagna. Nearer, not far from the Tiber, rises the Pal. Farnese with its open loggia. To the right of it, the spiral tower of the University; farther to the right, part of the dome of the Pantheon, concealed by the domed church of Sant' Andrea della Valle, to the right of which the column of M. Aurelius in the Piazza Colonna is visible. Farther to the right appears the new Synagogue. Again to the left, on the height, are the wall and the gardens on the Pincio with the two domed churches of the Piazza del Popolo. Then, near the river, the Chiesa Nuova; beyond it the indented outline of Soracte (2266 ft.). On this side of the Tiber rises the Castle of Sant' Angelo; beyond it, the Monti Sabatini. By the suspension-bridge is the dome-covered church of San Giovanni de' Fiorentini. Farther off, Monte Mario with the Villa Mellini; lastly, at the extreme angle to the left, rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of Santa Maria in Trastevere, the light-coloured tower to the right of which belongs to Santa Cecilia.

If we descend from San Pietro in Montorio in a straight direction, traverse the Vicolo della Frusta to the right, and then the Vicolo della Paglia to the left, we reach the Piazza di Santa Maria in Trastevere (p. 420).

The Via Garibaldi continues to ascend the hill to the **Acqua Paola** (Pl. II, 10, 7), the ancient *Aqua Trajana*, which was supplied by the Lago di Bracciano (p. 117), upwards of 30 M. distant. The aqueduct was restored by *Fontana* and *Maderna* in 1611 under Paul V., who erected the large fountain, resembling a triumphal arch, and decorated it with marble from the Temple of Minerva in the Forum of Nerva (p. 312) and granite columns from the vestibule of the old church of St. Peter. The massive basin was added by Innocent XII.

Opposite, on the right, is an iron gate forming the entrance to the ***Passeggiata Margherita** (Pl. II, 7, 8), opened in 1884, which embraces the former garden of the Palazzo Corsini (p. 416) and is often called *Villa Corsini* in consequence. It is continued along the summit and slope of the Janiculum. The broad carriage-road which traverses the gardens is flanked with busts of modern Italian celebrities and leads past the handsome bronze *Equestrian Statue of Garibaldi*, by Gallori, erected in 1895. The statue, over 20 ft. in height, stands on a tall pedestal of granite, surrounded by bronze groups: in front, Attack on Rome in 1849; behind, Battle of Calatafimi in 1860; on the right, America; on the left, Europe. A cannon is fired daily at noon (comp. p. 234) from a point a little lower down. Farther on, to the right, is the Casino of the *Villa Lante* (16th cent.). The road then descends in curves past Tasso's oak-tree and Sant' Onofrio (p. 413), and ends at the

Porta di Santo Spirito (p. 413). From the Acqua Paola to Sant' Onofrio is an easy walk of 15-20 minutes. The *Views of the city and the Campagna, especially fine at sunset, almost excel in their variety the view from San Pietro in Montorio.

The Via di Porta San Pancrazio leads in 5 min. from the Acqua Paola to the **Porta San Pancrazio** (Pl. II, 7), on the summit of the Janiculum (275 ft.), adjoining the ancient *Porta Aurelia.* — Outside the gate are several osterie. The church of *San Pancrazio* (Pl. III, 4), $^1/_4$ M. to the left, was erected by Symmachus about the year 500, but has been frequently restored. — In a straight direction we reach the entrance to the —

***Villa Doria Pamphili** (Pl. II, III, 4, 1; admission, see p. 172; cabs not admitted, see p. 171), planned in the middle of the 17th cent. and skilfully adapted to the undulating character of the ground by *Algardi*, at the instance of Prince Camillo Pamphili, nephew of Innocent X., and now the property of Prince Doria. It is sometimes called by the Italians *Belrespiro*, and the grounds are the most extensive and perhaps the pleasantest near Rome.

On entering, we follow the carriage-road, which passes under a triumphal arch, and leads in windings to (8 min.) a *Terrace* commanding a fine view of Mte. Mario and St. Peter's, between which the horizon is bounded by Soracte, and a part of the Campagna. The iron gate on the left is the entrance to the private garden surrounding the *Casino*, built by Algardi, which contains reliefs (chiefly from ancient sarcophagi) and statues (no admission). Near the entrance to the casino-garden, under the trees to the right, are several *Columbaria* (Pl. II, 1), situated on the ancient *Via Aurelia.* One of them is well preserved and contains some interesting paintings (Prometheus delivered by Hercules, Death of the children of Niobe, etc.; comp. p. 333). Fee 20-30 c.

The carriage-road turns to the left beyond the casino-garden and skirts a meadow, carpeted in spring with anemones. In the centre of the latter is an altar, with seven gods and Antoninus Pius (?) holding one of the Penates. After 5 min., where the road turns to the right, a beautiful view is obtained of the Alban Mts. and the Campagna; it then winds past some pine-trees and leads along the bank of a (10 min.) pond with swans to the (5 min.) fountain by which the latter is supplied. The casino-garden may now be regained either by the direct path, or by the carriage-road, which leads in 4 min. to the hot-houses (right) and the pheasantry (left), with its beautiful silver pheasants. On the roadside (left), 50 paces farther on, a monument was erected by Prince Fil. Andr. Doria in 1851 to the memory of the French who fell in 1849 at the storming of the Porta San Pancrazio.

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ographh. Anstalt von

Monti Simbruini
Monti Lepini
Monti Ernici
Monti Prenestini
Monti Cimini
Monti Volsci
Subiaco
Arsoli
Carsoli
Tagliacozzo
Palombara
Licenza
Civitella
Vivaro
Vallinfreda
Cineto
Rocca Giovane
Mandela
Vicovaro
Saracinesco
Anticoli
Stazzano
Cervara
Castel Madama
Cretone
Bocca Cantera
Fortuna
Spina Santa
Canterano
Rocca di Botte
Camerata
Cappadocia
Pagliara
Castellafiume
Petrella
Vallevona
Verrecchia
Rocca Priora
Valmontone
Labico
Palliano
Acuto
Fiuggi
Guarcino
Artena
Anagni
Maschio d'Ariano
Giulianello
Segni
Gorga
Monte Lupone
Cori
Norma
Sermoneta
Sezze
Carpineto
Supino
Patrica
Ceccano
Frosinone
Alatri
Ferentino
Veroli
Sgurgola
Marola
Monte Lacerone
Monte Semprevisa
Monte Scalambra
Monte Arcinazza
Monte Jenne
Monte Autore
Monte Calvo
Monte Morra
Monte Merdi
Monte Cantera
Monte Viglio
Monte Pila Rocca
Monte Porciano
Monte Fumone
Monte Faito
Monte Guardia d'Orlando
Monte Tarino
Monte Cacume
Monte Malacina
Monte Perentile
Monte Salerio
Monte Truvo
Monte Retaforma
Monte Agnello
Monte Marino
Monte Rosa
Monte Composecco
Monte Scalambra

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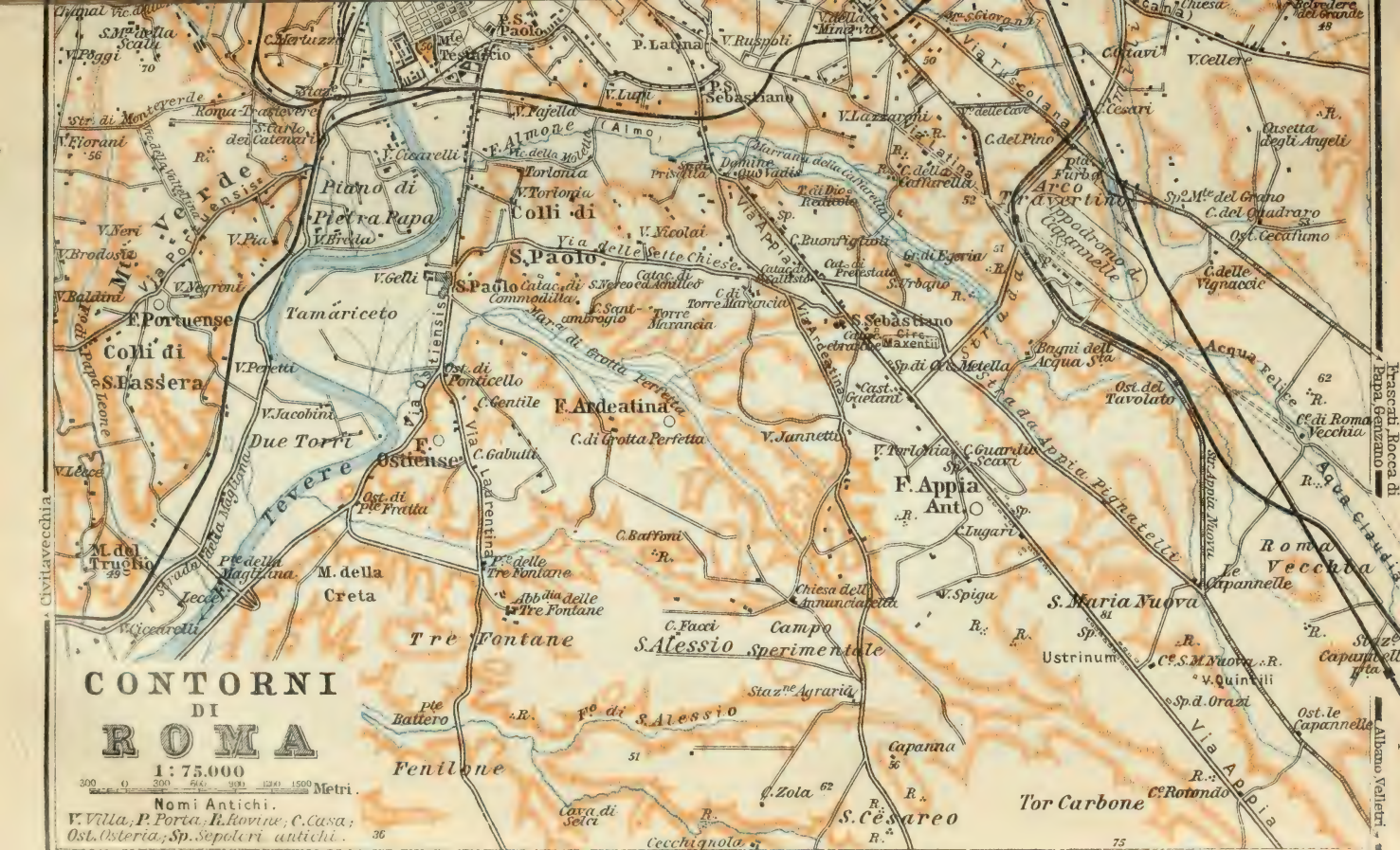
1. Immediate Environs and the Campagna.

The vast *Campagna di Roma*, bounded on the N. by the Monte Cimino, on the W. by the sea, on the S. by the Alban Mts., and on the E. by the Apennine chain of the Sabina, affords an ample field for a number of the most interesting excursions. The mountains with their picturesque outlines, and the wild and deserted plain, covered in every direction with imposing ruins, chiefly of ancient origin, present attractions of the highest order, to which years of study might fitly be devoted.

The Campagna in the latest tertiary period was a bay with several islands, but owing to volcanic upheavals which took place in a large cleft or chasm at that time running parallel to the Apennines its topography was entirely altered. Monte Cimino together with the craters round the Lago di Bracciano (p. 117) were uplifted on the N., while on the S. gradually arose the Alban Mts. (p. 456). The tufa and ashes ejected from the volcanoes filled up the bay, converting it into a marsh, the home of the hippopotamus, the elephant, and the stag; while streams of lava extended almost as far as Rome (see p. 444). The historical associations connected with this plain are, however, of still higher interest than its natural features. The narrow strip of land which stretches between the Alban Mts. and the Tiber towards the sea is the ancient *Latium*, the home of the Roman people, which victoriously asserted its superiority over the Etruscans on the N., the Sabines on the E., and the Volscians on the S., subsequently effected the union of the Italian peninsula, and finally acquired supremacy over the whole world. Once a densely peopled land, with numerous and prosperous towns, it is now a vast and dreary waste, of which barely one-tenth part is furrowed by the ploughshare. In May, when the *Malaria* (p. xxvii) begins to prevail, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind lead a miserable and fever-stricken existence. Since 1900 the Italian Red Cross Society has come to their aid by opening stations where medical treatment can be obtained. The cause of this change dates from so remote a period as the last centuries of the republic, when the independent agricultural population was gradually displaced by proprietors of large estates and pastures. This system inevitably entailed the ruin of the country, for a dense population and a high degree of culture combined with efficient drainage alone can avert the malaria. In the middle ages the evil increased. The popes repeatedly endeavoured to promote the revival of agriculture, and the Italian government has continued their policy, but such attempts cannot be otherwise than abortive as long as the land is occupied by farms and pastures on a large scale. An entire revolution in the present system, energetically and comprehensively carried out, will alone avail to restore the prosperity of the land. The large estates are usually let to *Mercanti di Campagna*, or contractors on a large scale. These entrust the management of the land to a *Fattore*, or bailiff, who resides at the *Tenuta* or *Casale*, as the farm-house is called. The system of tillage and the implements used have hitherto been of a very primitive character, but modern agricultural machinery is being gradually introduced.

Excursions to the Campagna generally require at least half a day. Those whose residence in Rome is sufficiently prolonged should make

F. Tevere
F. Aniene
Via Nomentana
Via Tiburtina
Via Tiburtina Valeria
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Portuense
Via Ostiense
Via Appia Nuova
Via Tuscolana
Via Prenestina
Via Labicana
Via Casilina
Via Tiburtina
Via Tiburtina
Via Tiburt


CONTORNI
DI
ROMA
1 : 75.000
300 0 300 600 900 1200 1500 Metri.
Nomi Antichi.
V. Villa, P. Porta, R. Rovine, C. Casa;
Ost. Osteria, Sp. Sepolcri antichi.
Civitavecchia
Albano, Velletri
Frascati, Rocca di Papa, Genzano
Via Ostiensis
Via Portuensis
Via Appia Antica
Via Ardeatina
Via Laurentina
Via Tuscolana
Via Latina
Via Appia
Via Appia Pignatelli
Via delle Sette Chiese
Via della Magliana
Via di Grotta Perfetta
Via di Decima
Via di Malafede
Via Aurelia Antica
Via Cassia
Via Flaminia
Via Salaria
Via Nomentana
Via Tiburtina
Via Prenestina
Via Labicana
Via Casilina
Via Appia Nuova
Via Ardeatina
Via Ostiense
Via Portuense
Via Aurelia

the excursions in the plain in winter, and those among the mountains in the warmer season. In the height of summer excursions in the plain should be made with great caution. As far as the gates, and for 1/2 M. or more beyond them, the roads are dull and uninteresting from being flanked by lofty walls. A cab should therefore be taken at least as far as the gate. *Fares,* see Appx.; *Carriages* and *Saddle Horses* for the Campagna, see p. 156. — *Motor Cars* and *Cycles,* for which the modern roads in the Campagna are admirably adapted, may be hired at various shops in Rome (p. 157).

The traveller is particularly cautioned against the risk of taking cold, owing to the great and sudden change of temperature which generally takes place about sunset. Lying or sitting on the ground in winter, when the soil is extremely cold in comparison with the hot sunshine, is also to be avoided. In crossing the fields care should be taken to avoid the numerous herds of cattle, especially in spring; and the same remark sometimes applies to the dogs by which they are watched when the herdsman is absent. For remarks on public safety, see p. xiii.

The excursions are enumerated according to the order of the gates from N. to E. and S. (comp. the annexed Map, on a scale of 1 : 75,000). — The Italian Ordnance Maps are the best, especially those of the immediate neighbourhood of Rome, on a scale of 1 : 25,000 (9 sheets; 1894). For a careful study of the topography of the neighbourhood *Nibby's 'Dintorni di Roma'* (3 vols., Rome, 1894) and *Tomassetti's Campagna Romana* (3 vols., Rome 1886-1900) are indispensable. Good English works are those by *Burn, Gell,* etc., mentioned on p. lxxxi.

a. From the Porta del Popolo.

Tramway to *Ponte Molle,* 2 M., starting just outside the gate, see No. 15 on p. 4 of the Appendix. One-horse carr. about 2 fr. — From Ponte Molle to *Acqua Acetosa* 1 1/4 M. — Tramway to Civita Castellana, see p. 430. — From Ponte Molle to *Prima Porta* 4 1/2 M. (one-horse carr. about 10 fr.).

Porta del Popolo (Pl. I, 13), see p. 178. The *Villa Borghese,* just outside the gate, with its art-collections is described at p. 218; the museum in the *Villa di Papa Giulio* at p. 224.

The road from the Porta del Popolo to the Ponte Molle, the ancient *Via Flaminia,* constructed in 220 B.C. by the Censor C. Flaminius (p. 131), is at first flanked with houses. About 1/2 M. from the gate the *Vicolo dell' Arco Oscuro* diverges to the right beside the *Casino of Julius III.,* leading to the Villa di Papa Giulio (p. 224). A little farther on, on the right, is the little church of *Sant' Andrea,* founded by Julius III. in commemoration of his deliverance from the Germans in 1527, built by Vignola in an excellent Renaissance style. A broad road, the *Viale dei Parioli,* diverges on the same side (right), traversing the unfinished public park on the *Monti Parioli,* to the Acqua Acetosa (p. 431). A few yards to the right of the road is an iron railing enclosing the remains of the 4th cent. *Basilica of St. Valentine,* excavated in 1888. Behind it is the entrance to its catacombs.

A little on this side of the bridge, to the right, is a second *Chapel of Sant' Andrea,* erected by Pius II. on the spot where he received, in great state, the head of St. Andrew, brought hither

from the Peloponnesus in 1462. In the interior is a statue of St. Andrew by Paolo Romano (1463).

We then cross the Tiber by the **Ponte Molle,** officially styled **Ponte Milvio,** which was constructed on the foundations of the ancient *Pons Milvius*, or *Mulvius*, rebuilt in stone by the Censor M. Æmilius Scaurus as early as 109 B.C. The four central arches are antique. The last thorough restoration took place in 1805, when the superstructure in the form of a triumphal arch, designed by *Valadier*, was added.

Beyond the Ponte Molle are several frequented *Osterie* near the tramway-terminus (p. 429). — The road divides. To the extreme left is the road coming from the Porta Angelica (p. 431), with the electric tramway to Civita Castellana (see below), which is continued along the Viale del Lazio, an avenue beside the river, taking the place of the ancient *Via Flaminia.* The branch to the N.E. rejoins the Via Flaminia a little before Due Ponti (see below). Straight in front is the *Via Cassia.*

The Via Cassia, which leads viâ Bolsena and Chiusi to Arezzo and crosses the (1¼ M.) valley of the *Acquatraversa*, gradually ascends to (8½ M. from Rome) *La Storta* (p. 118), commanding views of the Alban and Sabine mountains and of Soracte. About 2½ M. from the Ponte Molle the road passes (on the left) a sarcophagus on a ruined base, groundlessly called the *Tomb of Nero.* The inscription on the back, past which the ancient road ran, distinctly states that this monument, which dates from the 2nd cent. after Christ, was erected by *Vibia Maria Maxima* to her father P. Vibius Marianus and her mother Regina Maxima. At this point the ancient Via Veientana diverges to the right for Veii (p. 432), but it is not easy to find.

From Rome to Civita Castellana, 33½ M., electric tramway twice or thrice daily in 3 hrs. (fares 4 fr. 90 c., 3 fr.; return-tickets 7 fr. 90, 4 fr. 85 c.). Passengers by the first train have time to drive from Civita Castellana (p. 107) viâ Nepi (p. 108) and Sutri (p. 116) to Capranica (p. 116), whence they may return to Rome by railway. — The tramway starts at the Piazza della Libertà (Pl. I, 14). The cars run viâ the Lungo Tevere Milvio, the Via delle Milizie, and the Via di Porta Angelica (p. 431), and beyond the Ponte Molle (no station) follow the Viale del Lazio to the (3 M.) station of *Tor di Quinto,* with the electric works, about ½ M. to the S. of the *Scuola di Equitazione di Tor di Quinto.* — 3¾ M. *Tiro a Segno,* with the rifle-range and (to the right) a cycle-track (velodrómo). — 4½ M. *Ippódromo,* at the entrance to the race-course. Farther on we pass the *Tor di Quinto*, a mediæval watch-tower built upon an ancient tomb. — 5 M. *Due Ponti* (Osteria del Ponte), a station beside the bridges over the Acquatraversa (see above) and the *Crescenza.* In the valley of the latter, called *Val di Pussino* after the French painter N. Poussin, 1¼ M. from the bridge, is the picturesquely situated *Casale Crescenza.* — The tramway proceeds between reddish-brown tufa-hills and the Tiber to the (6 M.) *Osteria di Grotta Rossa.* — The station of (7½ M.) *Castel Giubileo* is situated at *Le Due Case;* a road diverging to the right here leads over the Tiber by an iron bridge, and joins the (1 M.) Via Salaria at Castel Giubileo (p. 435), which is seen on the other side of the river. — The Via Flaminia and the tramway next cross the *Valchetta* (p. 487), descending from Veii. — 8 M. **Prima Porta** (osteria) is an insignificant group of houses named after a cutting made for the Via Flaminia, between two hills. To the right lie the ruins of the imperial **Villa of Livia** (p. 316), or *Ad Gallinas*, where the statue of

Augustus now in the Vatican (p. 404) was found. A room with admirably preserved mural paintings, representing a garden with trees and birds, is particularly interesting (30 c.). The remains of another villa were found in 1892 in the adjoining *Fondo Piacentini*, with a fine mosaic pavement in the Egyptian style. — Not far from Prima Porta is a station of the ancient road, called *Saxa Rubra*. Here, in the plain by the river, Maxentius was defeated in 312 by Constantine fighting under the sign of the cross ('labarum'). Maxentius was drowned in the Tiber at the Ponte Molle.

From (12½ M.) *Scrofano*, beside the *Casale Mal Borghetto*, a road leads to the N.W. to the (4 M.) village of *Scrofano* (850 ft.), on *Monte Musino*. — 16 M. *Riano;* on the hill (740 ft.) to the right is a Capuchin monastery built in the 16th century. The village of *Riano* (330 ft.) lies 4½ M. to the S.E. — 18 M. *Castelnuovo di Porto* (925 ft.; Trattoria Belvedere), with 1494 inhab., has a castle of the Colonnas, now used as a law-court. — 19 M. *Morlupo*, 1¾ M. to the E. of the village (675 ft.; Trattoria di Checcarello, good wine). Soracte (p. 108) now comes into sight. — 20 M. *Campagnano-Magliano*. The village of *Campagnano di Roma* (940 ft.), with 2753 inhab., lies 7 M. to the W., near the former lake-basin of *Baccano* (Baccanæ; p. 117) and 7½ M. to the N. of the railway-station of La Storta-Formello (p. 118; diligence 1½ fr.). The road to (5 M.) *Magliano Pecorareccio* diverges to the right from that to Campagnano, about 3 M. to the W. of the station. — 25 M. *Rignano Flaminio* (850 ft.); in the piazza is a cannon dating from the time of the Borgias. — 26 M. *Sant' Oreste*, the most convenient starting-point for the ascent of Mt. Soracte (p. 108). — 29 M. *Faleria*. The village, 3 M. to the S., was formerly named *Stabia* and must not be confounded with Falerii (p. 108). — 33½ M. *Civita Castellana*, see p. 107.

We may return from the Ponte Molle either viâ the Acqua Acetosa or viâ the Villa Madama. The former route, commanding fine views of the Sabine Mts. and of Mt. Soracte on the left, diverges to the E. from the highroad on the left bank of the Tiber, immediately beyond the bridge. It follows the river-bank and reaches (1½ M.) the **Acqua Acetosa,** the mineral water of which (slightly chalybeate) is much esteemed, and is sold in the streets of Rome. The well-house, designed by *Bernini*, was erected under Alexander VII. in 1661. — A short distance to the S. passes the *Viale dei Parioli* (p. 429), which we may follow, to the right, to the highroad from the Porta del Popolo (p. 178); or, turning to the left, we may take the *Viale della Regina*, which brings us in 20 min. to the suburb outside the Porta Salaria (p. 432). Here we turn to the right, and skirting the W. side of the Villa Albani, reach the Porta Salaria. Another road to the right, 7 min. before the above mentioned turning, leads to the N. entrance of the Villa Borghese (p. 218).

From the Ponte Molle the 'Via di Porta Angelica' (tramway, see above) follows the right bank of the Tiber, and from it, after ¾ M., the Vicolo Macchia Madama diverges to the right to (½ M.) the **Villa Madama** (open on Sat. after 9 a.m.; entrance on the N.W. side), situated on the N. slope of the *Monte Mario*. The villa was erected by *Giulio Romano* from *Raphael's* designs for Card. Giulio de' Medici, afterwards Clement VII., and subsequently came

into the possession of Margareta of Parma, daughter of Charles V., from whom it derives its name (comp. p. 251). It next belonged to the Farnese family, and then to the kings of Naples, and is now the property of Count Caserta and of Princess Maria Theresa of Hohenzollern-Sigmaringen. The villa was at one time important as a model for the arrangement of gardens in Italy, but is now much neglected. It contains a picturesque, overgrown fountain-basin, a charming loggia with mouldings and half-effaced frescoes by *Giulio Romano* and *Giovanni da Udine* (1520-25), and a room with a frieze of putti, by *Giulio Romano* (?). Beautiful view in front of the villa. — We return to the Via di Porta Angelica, and passing the barracks (caserme; Pl. I, 7; p. 360), reach the Ponte Margherita (Pl. I, 14; p. 178) in about $^3/_4$ hr.

Monte Mario (456 ft.) was anciently named *Clivus Cinnae*, in the middle ages *Monte Malo*, and its present name is derived from Mario Mellini, the owner in the time of Sixtus IV. of the *Villa Mellini* on the summit. This villa is now included in the *Forte Monte Mario*, and not accessible to visitors. The *Pine of Monte Mario*, to which Wordsworth wrote a sonnet, is still preserved in the garden. Beautiful view from the top of the hill. The view from the terrace of the church of the *Madonna del Rosario*, on the road, is fine also.

The Villa Mellini and the fort are about 2 M. from the Porta Angelica by the Via Leone Quarto and the Via Trionfale (comp. Pl. I, 5, 4, 1). If we follow the road to the N. for $^3/_4$ M. more, passing the church of *Sant' Onofrio* (on the right), and then take the field-road leading back towards the left, we reach the *Valle dell' Inferno* (p. 118), a deep ravine through which runs the railway to Viterbo, affording an unimpeded view of the dome of St. Peter's, framed by the Alban Mountains.

b. From the Porta Salaria.

Omnibus from the *Piazza della Cancelleria* to the *Porta Salaria*, see No. 4 in the Appendix. — From the Porta Salaria to the *Ponte Salario*, $2^1/_4$ M. — From the Ponte Salario to the *Villa Spada* (Fidenæ), $2^1/_2$ M. The railway-station of Sette Bagni and the tramway-station of Castel Giubileo (on the right bank; p. 430) both lie $1^1/_2$ M. from the Villa Spada.

The *Porta Salaria* (Pl. I, 25), which has been restored since the bombardment of 20th Sept., 1870 (p. 189), is the starting-point of the *Via Salaria*, a very ancient road by which salt was transported from Rome to the country of the Sabines. The restoration of the gate brought to light an ancient monument in peperino, resembling that of Bibulus (p. 233).

On the Via Salaria, to the right, $^1/_4$ M. from the gate and partly shut in by unattractive modern houses, is the —

Villa Albani (Pl. I, 25, 28), laid out about 1760 by *Carlo Marchionne* for Card. Aless. Albani, and embellished with ad-

mirable works of art with the cooperation of the famous German archæologist Winckelmann, who was a friend of the founder. Napoleon I. sent 294 of the statues to Paris, and on their restitution in 1815 some were sold there by Card. Giuseppe Albani, in order to avoid the cost of transport, and now adorn the Glyptothek at Munich. The villa was purchased in 1866 by Prince Torlonia and now belongs to *Don Giulio Torlonia*, who occasionally admits visitors when furnished with a personal introduction.

The gardens are laid out in the French style, with straight walks. To the left is the *Casino* (Pl. I, 25) with the galleries on each side; opposite the so-called *Bigliardo*, a small building flanked with cypresses; on the right the crescent-shaped '*Caffè*' (Pl. I, 28). In the ilex-avenue beginning at the left gallery is a colossal bust of *Winckelmann*, by E. Wolff, erected at the expense of King Lewis I. of Bavaria in 1857.

I. Casino. — Ground Floor. Vestibule. In the six niches here and on the other side of the under-mentioned anteroom to the staircase are figures of Roman emperors. In the centre, 61. Sitting female figure (Faustina); 66. Circular Ara with Bacchus, Ceres, Proserpine, and three Horæ; 74. Circular Ara with a female torch-bearer (Hecate?) and the Seasons; 79. Sitting female figure. By the piers on the left and right are hermæ: by the first on the right, 52. Hermes; by the 7th on the right, 80. Euripides. — We now return to the beginning of the vestibule and enter the Atrio della Cariatide, to the left: 16, 24. Two canephoræ, found between Frascati and Monte Porzio (baskets modern). In the centre, 19. Bacchante, with a head from the statue of a Caryatid by the Athenians *Kriton* and *Nikolass* (the names engraved on the back of the calathos on the head); on the pedestal, *20. so-called Capaneus struck by lightning (comp. p. 13). In the Gallery adjacent, on the left: hermæ; the third to the right, 45. Scipio Africanus; to the left, 29. Epicurus.

From the vestibule we pass through a small anteroom on the left to the Staircase. In front of the staircase (left), 9. Roma sitting on trophies (relief). Adjacent, 11. Tombstone of a butcher, bearing a relief of his shop. On the staircase, reliefs: on the first landing, (r.) 885. Death of Niobe's Children; (l.) 889. Sinis, the giant of the Isthmus of Corinth(?); third landing, above, 898, 899. Dancing Bacchantes.

Upper Floor. I. Sala Ovale. In the centre, 905. Apollo on the tripod, with his feet on the omphalos. To the right of the door, 906. Statue of a youth by *Stephanos*, a pupil of Pasiteles (p. liv). Opposite: *915. Cupid bending his bow. — On the right —

II. Galleria Grande, the principal saloon (on the ceiling Apollo, Mnemosyne, and the Muses, painted by *Raph. Mengs* in 1756). In the niches of the entrance-wall: *1012. Pallas, and 1019. Zeus. Reliefs: 1004. (over the door) Apollo, Diana, and Leto in front of the temple of Delphi, the votive monument of a lyre-player in memory of his victory in the Pythian games (archaistic). Then to the left, 1013. A youth with his horse; right, 1018. Antoninus Pius with Pax and Roma. The eight fragments of mosaic at the sides of this door and that of the balcony, and in the four corners, are for the most part antique. — By the left wall: 1020. Two women sacrificing; to the right, 1007. Dancing Bacchante. By the window-wall: 1008. Hercules and the Hesperides; 1009. Dædalus and Icarus.

To the right of the main saloon: III. First Room. Over the chimney-piece: *1031. Hermes leading Eurydice back to Hades, Orpheus having

broken the conditions of her liberation; an Attic relief of the period of Phidias, an exquisite example of the noble simplicity and calm dignity for which ancient art is so justly celebrated. — Hermæ: by the entrance-wall, (l.) *1034. Theophrastus; window-wall, (l.) 1036. Hippocrates; wall of the egress, (r.) 1040. Socrates. — IV. Second Room. Wall of the entrance, on the left: 35. *Signorelli,* Madonna with SS. Lawrence and Sebastian on the left, St. James and the donor on the right; to the left of the entrance, 45. Lunette by *Cotignola:* Dead Christ with mourning angels (1509). Rear wall: 36. *Niccolò (Alunno) da Foligno,* Altar-piece: Madonna and saints (1475). Wall of egress: *37. *Pietro Perugino,* a picture in six sections: Joseph and Mary adoring the Infant Christ, Crucifixion, Annunciation, Saints (1491). — V. Third Room. Rear wall: 55. *Van Dyck,* Christ on the Cross.

To the left of the principal saloon: VI. First Room. Over the chimney-piece, *994. the celebrated *Relief of Antinous,* from the Villa of Hadrian, the only sculpture brought back from Paris in 1815. Entrance-wall: *997. Female faun playing the flute. — VII. Second Room. To the right of the entrance: 980. Archaic Greek relief from a tomb. Rear wall: *985. Greek relief in the best style, a group of combatants, from a tomb (p. xlix). Below it: 988. Procession of Hermes, Athena, Apollo, and Artemis (archaistic style). By the window to the left, 970. Archaic statue of Pallas; on the right, 975. Archaic Venus. Wall of egress, on the left: 991. Greek tomb-relief (one half modern). — VIII. Third (corner) Room: 21. *Holbein* (?), Portrait (freely retouched), 1527; *18, *17. *Giulio Romano,* coloured designs (in oils, on paper) for the frescoes from the myth of Psyche in the Pal. del Tè at Mantua. — IX. Fourth Room. In front of the window: *964. Æsop, perhaps after *Lysippus,* the head admirably characteristic. In the niche in the entrance-wall, 952. Apollo Sauroctonus, a bronze statuette, after *Praxiteles.* Opposite, 933. Farnese Hercules, a small copy in bronze. Window-wall on the right, (r.) 942. Statuette of Diogenes. Exit-wall, (l.) *957. Small relief of Hercules; on the pillars at the sides a record of his exploits is inscribed (resembling the Tabula Iliaca in the Capitol, p. 278). — X. Room, with pictures of inferior value. — XI. Room, with tapestry.

Returning to the oval saloon, we again descend to the —

Ground Floor, and inspect the other wing of the vestibule. Here, at the extremity to the left, corresponding to the Atrio della Cariatide, is the: I. Atrio della Giunone. 91, 97. Two Canephoræ; 93. So-called Juno. — II. Gallery. In the niches, *103. Bacchante with the nebris; *106. Satyr with the young Bacchus. Some of the hermæ by the pillars are fine, but arbitrarily named. — In a straight direction: III. Stanza della Colonna. Antique columns of variegated alabaster. On the left, *131. Sarcophagus with the Nuptials of Peleus and Thetis; above, four sarcophagus-reliefs; on the left, 135. Hippolytus and Phædra; over the egress, 139. Rape of Proserpine; on the right, 141. Bacchanalian procession; over the entrance, 140. Death of Alcestis. — IV. Passage: Bearded Bacchus (archaistic). — V. Stanza delle Terracotte. By the left wall, close to the entrance: 146. Attic votive relief; 147. Greek votive relief. Beyond the door: 157. Love-sick Polyphemus and Cupid; 161. Diogenes and Alexander. Opposite the entrance, 164. Dædalus and Icarus, in rosso antico. Below, 165. Ancient landscape in fresco. On the right wall, 171. Mask of a river-god; to the left of it, 169. Bacchus pardoning captive Indians, once in the possession of Winckelmann; to the right of the mask, and on the entrance-wall, several fine reliefs in terracotta. — VI. Room. In the centre, Leda with the swan. — VII. Room. Above the entrance-door, Bacchanalian procession of children, from Hadrian's Villa, in pavonazzetto, or speckled marble; left, statue of a recumbent river-god; right, Theseus with the Minotaur. — VIII. Room. In the first window to the left, Relief of Hypnos, god of sleep.

An avenue of oaks, flanked with *cippi* (tombstones), leads from the last-named apartments of the Casino to the —

II. Bigliardo, containing a few unimportant antiques, and to the —

III. Caffè. In the semicircular Portico, to the left: 594. Hermes of Alcibiades (a cast from the original in the Museo Torlonia, p. 418); 604. Statue of Mars; 610. Hermes of Chrysippus; 612. Apollo reposing; 628. Caryatid. Farther on, beyond the entrance to the saloon: (l.) on a detached column, 721. Homer. Adjacent, 725. Caryatid; (r.) by the 3rd pillar, 737. Mask of Poseidon. Obliquely opposite, (l.) 744. Archaic Greek portrait-head; (l.) 749. Statue of Persephone (Phidian period). — We now return to the middle of the hall and enter the Ante-Room. Here, in the section to the right, 711. Iris descending; (l.) 706. Theseus with Æthra. In the section to the left, 641. Marsyas bound to the tree; (l.) 639. Relief of Venus and Cupid. Also several statues of comic actors. — Saloon: in the niche to the left of the door, 662. Artemis with a fawn. Below, 663. Mosaic with meeting of seven philosophers. Corresponding to the latter, to the right of the door, 696. Mosaic, liberation of Hesione by Hercules. To the right of the balcony-door, 682. Ibis, in rosso antico; 684. Atlas, bearer of the Zodiac; (l.) 678. Boy with large comic mask; 676. Colossal head of Serapis, in green basalt.

Before entering the portico of the Caffè, we may descend a flight of steps to the left, leading to its basement. Fragments of sculpture are here built into the walls, and a few Egyptian statues are placed in a hall.

The *Via Salaria* passes farther on through a new quarter with unattractive lofty tenement-houses. About $^3/_4$ M. from the gate, the *Viale della Regina* diverges to the left to the Monti Parioli and Acqua Acetosa (p. 431). About $^1/_2$ M. farther is the royal *Villa Savoia* (formerly *Villa Ada*), frequently occupied by the royal children.

On a hill (200 ft.) to the left is the *Fortezza Antenne*, occupying the site of the ancient *Antemnae*. The Via Salaria reaches the *Anio* (p. 471) about 2 M. from the city-gate. The **Ponte Salario** over the Anio, several times destroyed and renewed, and again blown up during the invasion of Garibaldi in 1867, has preserved little of the original structure. — Beyond the bridge is an antique tomb, built over in the middle ages.

About 5 M. from the gate is the *Villa Spada*. From this point to the height on the right extended the ancient **Fidenæ**, the ally of Veii against Rome, subdued only after protracted struggles. The traces of the ancient city are scarcely recognizable. The fortress lay on the hill which is now occupied by *Castel Giubileo*. The summit (265 ft.) affords a beautiful and extensive view. The castle was erected by Boniface VIII. in 1300, the first year of jubilee (hence the name). Over the iron bridge to the Via Flaminia (tramway), see p. 429.

The road continues to skirt the river in the plain. About 7 M. from Rome is the railway-station of *Sette Bagni* (p. 109). — 9 M. the *Casale Marcigliana*. The Fosso della Bettina, which crosses the road a little farther on, has been identified with the ancient *Allia*, which gave name to the battle in which the Romans were signally defeated by the Gauls in 390 B.C. The actual battlefield, however, was on the right bank of the Tiber, opposite the mouth of the Allia. — $12^1/_2$ M. Railway-station of *Monte Rotondo* (p. 109).

c. From the Porta Pia.

Electric Tramway from the *Piazza San Silvestro* (p. 229) to *Sant' Agnese,* viâ the Via Venti Settembre and the Porta Pia, see No. 5 in the Appendix. — We may reach the Porta Pia also by the electric tramway No. 10 and the omnibus-line No. 17 in the Appendix. — From the Porta Pia to *Sant' Agnese* about $1^1/_4$ M.; thence to the *Ponte Nomentano* and *Mons Sacer,* to which point most travellers will extend their walk, also $1^1/_4$ M.

The *Porta Pia* (Pl. I, 29), see p. 189. A new suburb is springing up outside the gate, like that adjoining the Via Salaria (see p. 435). Following the main road, the ancient *Via Nomentana,* which crosses the broad *Viale della Regina* leading to the Monti Parioli (see p. 435), we pass the *Villa Torlonia* (on the right; no admittance) and, on the same side, 1 M. from the gate, the *Villa Mirafiori* (No. 66), the seat of the American Academy in Rome (p. 160). On the left, about $^1/_4$ M. farther, is —

***Sant' Agnese fuori le Mura,** a church founded by Constantine over the tomb of St. Agnes (p. 253), and still retaining many characteristics of an early-Christian basilica (p. lxii). It was re-erected by Honorius I. (625-38), restored by Giuliano della Rovere in 1479, and again restored by Pius IX. in 1856. The principal festival, on 21st January, is the 'blessing of the lambs' from whose wool the archiepiscopal pallia are woven.

We enter by a gateway, where, to the right, is the entrance to the residence of the canons, with remnants of old frescoes in the corridor of the 1st floor, dating from 1454, and including an Annunciation. In the Court, through a large window to the right, we observe an unhappy fresco painted in commemoration of an accident which happened to Pius IX. on 15th April, 1855. The floor of a room adjoining the church, to which his Holiness had retired after mass, gave way, and he was precipitated into the cellar below, but was extricated unhurt. On the farther side of the court, on the right, is the entrance to the church, to which a staircase with 45 marble steps descends. On the walls of the staircase are numerous early-Christian inscriptions from the catacombs.

The Interior (best light in the afternoon) is divided into nave and aisles by 16 antique columns of breccia, porta santa, and pavonazzetto, which support arches. Above the aisles and along the wall of the entrance are galleries with smaller columns. The *Tabernacle* of 1614, borne by four fine columns of porphyry, covers a statue of St. Agnes, in alabaster, a restored antique. In the tribune are **Mosaics,* representing St. Agnes between Popes Honorius I. and Symmachus, dating from 625-638, an important illustration of the transition to the Byzantine style, and an ancient episcopal chair. 2nd Chapel on the right: Head of Christ in marble, a mediocre work of the 16th cent.; also a beautiful inlaid altar; above it an excellent relief of SS. Stephen and Lawrence, by *Andrea Bregno* (1490), taken from an altar presented by G. de Pereriis. In the left aisle, over the altar of the central chapel, a fine old fresco, Madonna and Child. — The *Catacombs* (see p. 455), to which there is an entrance in the left aisle, are shown daily (except Sun. & holidays), 9-11.30 and from 3 till sunset (closed June 15th-October 1st). The permesso is obtained by the sacristan, from whom lights are also obtainable (1 fr.). Not more than five persons are admitted at once.

On leaving the staircase which descends to Sant' Agnese we pro-

ceed a few paces straight on and then descend to the right, to the circular church of —

Santa Costanza (if closed, apply to the custodian of Sant' Agnese, 30-50 c.), originally erected as a monument by Constantine to his daughter Constantia, but converted into a church in 1256. The dome, 74 ft. in diameter, is borne by twelve coupled columns of granite. A few fragments only of the vestibule and the wall of the original edifice now exist. In the barrel-vaulting of the ambulatory are blue **Mosaics* of the 4th cent. on a white ground, with genii gathering grapes, birds, etc., in the antique style, but evidently bearing traces of decline. The porphyry sarcophagus of the saint, now in the Vatican Museum (p. 394), is similarly adorned. The mosaics of the 7th or 8th cent. in the niches are less interesting: Christ as the ruler of the world with apostles, trees, and lambs. — For the *Coemeterium Ostrianum*, $^1/_4$ M. from this point, see p. 455.

About $2^1/_2$ M. from the Porta Pia the road crosses the *Anio* (Aniene) by the **Ponte Nomentano,** an ancient bridge which has been frequently restored. It is surmounted by a mediæval tower. Beyond the bridge, to the right, is an osteria at the foot of a hill, which is conjectured to be the *Mons Sacer* rendered famous by the Secession of the Plebs in 494 B.C. According to the story, Menenius Agrippa, by the fable of the stomach and the members, here dersuaded the Plebs to consent to a compromise, the main feature of which was the election of the tribunes of the Plebs. Pretty view from the top, especially from the E. edge, over the winding course of the Anio and the pine-surrounded farm of Casale de' Pazzi.

About 4 M. beyond the bridge are the *Oratorio* and *Catacombs of Sant' Alessandro* (p. 456).

At the *Casale Capobianco*, about 1 M. beyond the Oratorio a road to the right diverges for *Palombara* (p. 470). — The road to the left leads viâ *Mentana* (p. 109), 14 M. from Rome, to ($15^1/_2$ M.) *Monte Rotondo* (p. 109). The district is extremely bleak, but affords beautiful views of the Sabine Mts.

d. From the Porta Maggiore.

Tramway to the Porta Maggiore, see No. 10 in the Appendix.

Two roads issue from the *Porta Maggiore* (Pl. II, 34; p. 213): to the left the Via Prænestina, to the right the Via Casilina (Via Labicana).

The ancient Via Praenestina, or Palestrina road (p. 482), to the left, is little frequented. About 1 M. from the gate the vineyard-walls cease. Numerous ruins of tombs on the right indicate the direction of the ancient route, which, lying higher, affords a freer view than the present lower level of the road, and may be followed by crossing the fields. About $2^1/_2$ M. from the city-gate

is the **Torre degli Schiavi** (slaves' tower), the scanty ruins of an extensive edifice of the time of Diocletian.

First, to the left of the road, is a *Hexagonal Domed Structure*, almost entirely fallen to decay. A column in the centre and the additional erection on the summit, both mediæval, impart a grotesque appearance to the place. — Farther on is a *Circular Building* with niches and dome, originally a tomb, used in the middle ages as a church, with now nearly obliterated frescoes; below, entered from the back, is a vault supported by strong pillars in the centre. — Among the ruins on the right of the road are a few *Columbaria* (p. 333).

The *Via Collatina*, diverging here to the left, skirts the *Aqua Virgo* (p. 184) and leads to Lunghezza (p. 470). — Beyond this point the Via Prænestina offers little of interest, apart from the continuous view of the mountains.

On the Via Prænestina, 4½ M. from the gate, are the ruins of *Torre Tre Teste* and (½ M. to the N.) *Torre Sapienza*, the so-called *Villa of the Gordiani*. About 7½ M. from the gate (at the ninth milestone in antiquity) the road crosses the *Fosso di Ponte di Nona* by the *Ponte di Nona*, an antique bridge of seven arches. At the (9½ M.) *Osteria dell' Osa* the modern road (see below) diverges to the N.E. The ancient Via Prænestina (no longer available for carriages) turns to the right towards (6 M.) Gallicano (see below). On its left side is the dried up basin of the *Lago di Castiglione*, on the E. bank of which is the site of the ancient **Gabii**. Some ruins are visible near the conspicuous tower of *Castiglione*, the most interesting of which are the hewn stone remains of the celebrated temple of Juno Gabina (?).

The modern road forks at the foot of the hills at the *Osteria Capannelle*. The left arm leads to the Via Tiburtina, which it reaches at the Ponte Lucano (p. 471), the right arm, passing *Corcolle* and *Passerano* (comp. the Map at p. 482), goes on to *Gallicano*, the ancient *Pedum* (10 M. from the Osteria dell' Osa). The ancient and modern roads unite just before the last-named place at the *Osteria di Cavamonte*, the name of which recalls the cutting, 65 ft. deep, made for the old road in the tufa rock. The Aqua Claudia (p. 440) passes over it. The road finally leads past the monastery of *San Pastore* to (5½ M.) *Palestrina* (p. 482).

The road leading to the right from the Porta Maggiore, the ancient Via Labicana, now called *Via Casilina*, is more frequented than the preceding. On this road, 1¾ M. from the gate, are situated the remains of the octagonal *Tomb of the Empress Helena*, whose sarcophagus found here is now preserved in the Vatican (p. 394). The building, which has been fitted up as a small church (*Santi Pietro e Marcellino;* catacombs, see p. 456), is named **Torre Pignattāra** from the 'pignatte', or earthenware vessels used for the sake of lightness in the construction of the vaulting, as was customary during the empire; it is otherwise uninteresting. Several tufa-quarries are worked in the neighbourhood. A cross-road, ½ M. farther on, leads to the right to the (1 M.) Via Tuscolana (tramway, see p. 439).

Farther on, to the left of the Via Labicana, are some arches of the antique *Aqua Alexandrina*. About 5½ M. from the Porta Maggiore we reach the *Torre Nuova*, a farm belonging to Prince Borghese. — Near the (8 M.) *Ponte della Catena* is a modern aqueduct, the *Acqua Felice* (p. 189). 10 M. *Osteria Finocchio* (2½ M. to the S. of the Osteria dell' Osa, see above). A lake, now drained, to the left of the road a little farther

on, is supposed to be the famous *Lake Regillus*, where the Romans defeated the Latins (496 B.C.). The *Monte Falcone* (665 ft.) rises on the left, 2½ M. beyond the Osteria Finocchio, and 1¼ M. to the N. of the railway-station of Monte Compatri-Colonna (p. 461).

e. From the Porta San Giovanni.

The Tramway to Frascati viâ Grottaferrata, mentioned on p. 457, starts in the Via Principe Umberto, near the railway-station (Pl. II, 277; comp. the Map at p. 426) and beyond the Porta San Giovanni follows the Via Appia Nuova (see below) for 1¼ M. It then turns to the E. by the *Vicolo delle Cave*, where visitors to the tombs on the Via Latina alight (23 min. from the station, fares 30 or 20 c.; 10 min. from the gate, 15 or 10 c.). Farther on the tramway follows the Via Tuscolana, passing the *Porta Furba* (p. 439; station) and the Monte del Grano. — Tramways and Omnibuses to the *Lateran*, see Nos. 4, 8, and 16 on pp. 1-3, and No. 2 on p. 4 in the Appendix. — A carriage-road leads from the tombs to the *Porta Furba* (p. 439) in 6-7 minutes.

From the *Porta San Giovanni* (see p. 354, and comp. Pl. III, 31) runs the road leading to the Alban Mts., dividing at the Osteria del Quintale, ¼ M. from the gate, into the Frascati road (to the left) and the Marino and Albano road (to the right). The former is the ancient *Via Tuscolana*. The latter, known as the *Via Appia Nuova*, crosses the *Ponte Lungo* (Pl. III, 36), over the railway to Civitavecchia, about ¼ M. farther on. About 1¼ M. from the gate the *Vicolo delle Cave*, followed by the tramway (see above), diverges to the left. The Via Appia Nuova, ½ M. farther on, intersects the ancient **Via Latina,** issuing from the former *Porta Latina* (p. 333), which enters the valley of the Sacco (p. 496) between the Alban and the Sabine Mts., and ends at Capua. Like the Via Appia and the other roads emerging from Rome it was flanked by tombs on both sides.

We follow the Via Latina, cross the line to Albano (p. 462), and, turning to the left (tablet), reach in 5 min. two ***Ancient Tombs,** interesting on account of their tasteful decorations. Admission at the same hours as to the Forum Romanum (p. 172; fee ½ fr., for a party 1 fr.).

The 1st Tomb, *Tomba dei Valerii*, to the right of the road, has a subterranean chamber decorated with graceful reliefs in stucco: sea-monsters, nymphs, and genii. The buildings above ground have been somewhat arbitrarily restored.

The 2nd Tomb, *Tomba dei Pancratii*, opposite, contains in its single chamber landscapes framed in coloured stucco ornaments and four stucco reliefs (Judgment of Paris, Alcestis, Priam and Achilles, Hercules playing the lyre before Bacchus and Minerva). The 'Pancratii' were one of the burial societies common in the 3rd and 4th cent., but the plan and arrangements of the tomb prove that it dates from the 2nd century.

The other tombs are interesting only for their brick ornamentation (Corinthian pilaster-capitals and cornices).

In the immediate vicinity are the foundation-walls of a *Basilica*, dedicated to *St. Stephen* in the 5th century. The custodian of the tombs keeps the key. Fine view of the Alban Mts.

Pedestrians may reach the Via Appia Antica (about 1 M.) hence

by following the *Strada Militare*, or military road (not advisable for driving), which crosses the Via Latina immediately before (to the W. of) the railway, then the Via Appia Nuova 3 min. to the S., and finally the Via Appia Pignatelli (p. 394), $^3/_4$ M. farther on. It strikes the Via Appia Antica not far from the tomb of Cæcilia Metella (p. 443). Between the Via Appia Nuova and the Strada Militare lie the cold mineral-baths of *Acqua Santa* (little frequented) and the *Golf-Course* (p. 168).

Porta Furba. This excursion of 2-3 hrs. is pleasanter than many others, as the view is obstructed by walls for short distances only (cab thither from the gate and back, 3-4 fr.).

From the *Porta San Giovanni* we proceed straight on for 5 min. (see p. 439), and at the Osteria del Quintale we take the Frascati road *(Via Tuscolana)* to the left, which, $^1/_2$ M. farther on, passes below the railway to Civitavecchia. About $1^1/_2$ M. from the gate the *Vicolo delle Cave* (tramway, see p. 439) diverges to the right. The road then crosses the railway to Albano, and, immediately beyond the latter, the Strada Militare (see above). To the left runs the unbroken series of arches of the *Acqua Felice* (p. 189), and in front of them occasionally appear the imposing remains of the *Aqua Claudia* (p. 213) and Aqua Marcia, running one above the other. The *Aqua Marcia*, 56 M. long, constructed by the Prætor Q. Martius Rex in 146 B.C., and restored in 1869, brings a supply of water from the Sabine Mts. To the right, a view of the Via Appia with the tomb of Cæcilia Metella.

About $2^1/_4$ M. from the gate we reach the so-called **Porta Furba,** an arch of the Acqua Felice, through which the road passes (tramway-station, p. 439). An exquisite view is enjoyed hence of the Campagna and the Alban Mts., and a little farther on the Sabine Mts. also come in sight. Below runs the railway to Ciampino-Frascati and Terracina. About $^1/_2$ M. farther on rises the *Monte del Grano*, which commands a fine *Panorama. A long shaft leads to an ancient circular tomb-chamber in the interior of this hill, where the so-called sarcophagus of Alexander Severus (now in the Capitoline Museum, p. 274) was found. — Tramway to Frascati, see pp. 439, 457.

f. From the Porta San Sebastiano.

The excursion to the Via Appia by carriage, including halts, requires 3-$3^1/_2$ hrs., or, returning viâ the tombs on the Via Latina (p. 439), 4 hrs. An exact bargain should be made with the driver on the basis of the tariff for drives outside the city (comp. p. 7 of the Appx.). Good walkers take 25 min. from the Arch of Constantine to the *Porta San Sebastiano;* from the gate to the *Catacombs of St. Calixtus*, 25 min.; thence to the beginning of the excavated portion of the ancient *Via Appia*, 20 min.; to the *Casale Rotondo*, 40 min. more. — The traveller is recommended to drive to the Porta San Sebastiano at least (one-horse cab $1^1/_2$ fr.), or, still better, as far as the Catacombs of Calixtus (3 fr.

or more), a visit to which is conveniently combined with this excursion, and to walk thence to the Casale Rotondo and back to the tomb of Cæcilia Metella; thence follow the Strada Militare to the right to (20 min.) the Via Appia Nuova and the tombs on the Via Latina (p. 439); and finally return by tramway (p. 439) from the Vicolo delle Cave, a walk of about 2½ hrs. in all from the Catacombs to the Vicolo delle Cave. — The Rome, Marino, and Albano railway (p. 462) may also be used in either direction, to or from the station of *Capannelle* on the Via Appia Nuova, whence the Via Appia Antica is easily reached.

The route by the Via di Porta San Sebastiano to the *Porta San Sebastiano* (Pl. III, 30), and the ruins and buildings situated near it, are described at pp. 330 et seq.

The ***Via Appia,** the military road constructed by the censor Appius Claudius Cæcus in 312 B.C., led through the ancient *Porta Capena* (p. 330) viâ Terracina (p. 502) to Capua, whence it was afterwards extended to Beneventum and Brundisium. In 1850-53 it was excavated as far as the 11th milestone, where it is now intersected by the railway to Terracina and Nettuno. Even at the present day the Via Appia merits its proud ancient title of the 'queen of roads'. It affords perhaps the finest of all the shorter excursions from Rome. As far as the church of San Sebastiano the road is flanked on both sides by vineyard walls, but beyond that point we enjoy a magnificent prospect, embracing the Campagna, the ruins of the aqueducts, and the mountains, while numerous ancient tombs are situated on each side of the road. Very few of the latter are preserved intact; the remains of the others have been put together and bricked up.

The road descends from the Porta San Sebastiano by a declivity corresponding with the ancient *Clivus Martis*, and after 4 min. passes under the railway to Civitavecchia and Pisa. It then (3 min.) crosses the brook *Almo* (p. 442), where ruins of tombs are observed on both sides. About 12 min. from the gate the Via Ardeatina (p. 445) diverges to the right; on the left stands the small church of **Domine Quo Vadis,** so named from the legend that St. Peter, fleeing from the death of a martyr, here met his Master and enquired of him, 'Domine quo vadis?' to which he received the reply, 'Venio iterum crucifigi'; whereupon the apostle, ashamed of his weakness, returned. A copy of the footprint which Christ is said to have impressed on the marble is shown here (original at San Sebastiano, p. 443). — By a small circular chapel, a few hundred paces beyond the church, a field-road (Vicolo della Caffarella) diverges to the left.

This field-road, which is very muddy after rain, leads for ½ M. between hedges. On reaching the open fields, we follow the road descending to the left to the mill. Near the latter, on a cross-road between the Via Appia and Via Latina (p. 439), is situated a temple-shaped Roman tomb. The building has been assumed by some, but without authority, to be a temple erected by the Romans after the retreat of Hannibal and has been named the **Temple of the Deus Rediculus** (the god instigating retreat). The front, facing the N., was approached

by a flight of steps; the entrance to the tomb is in the left side-wall. One side is ornamented with hexagonal pilasters in niches, the whole being an excellent example of skilful brick architecture. The interior (25 c.) contains two stories with groined vaulting, the upper story being intended for the funeral rites.

The excursion may be continued up the valley of the *Almo* or *Caffarella*, which is closed by the conspicuous hill with the grove of Egeria (see below), to the *Grotto of Egeria* and to *Sant' Urbano* (see below). The road is sometimes blocked by barriers, and the visitor must either climb over these or make a detour.

The Via Appia now ascends, with a picturesque retrospect of Aurelian's wall and the Porta San Sebastiano, and runs for the next $^1/_2$ M. between monotonous walls. To the left, in the *Vigna Vagnolini*, are considerable remains of the largest ancient *Columbarium* yet discovered (p. 333). Visitors are not always admitted. Charming view hence of the valley of the Caffarella and the Via Latina.

To the right, No. 33, $1^1/_4$ M. from the gate, is the entrance to the *Catacombs of St. Calixtus* (p. 453), furnished with an inscription, and shaded with cypresses.

Farther on the road again divides. The branch straight on is the continuation of the Via Appia Antica (see below); that to the left, the 'Via Appia Pignatelli', is the road which unites near the station of *Capannelle* (p. 462; $2^1/_2$ M. from the bifurcation) with the Via Appia Nuova (p. 439).

From the Via Appia Pignatelli a field-path leads to the left in 9 min. to the little church of **Sant' Urbano,** a Roman tomb, long regarded as a temple of Bacchus, and recognized from a distance by its red brick walls. It seems to have been converted into a church in the 11th century. The edifice was provided with a portico borne by four Corinthian columns, which was walled up during a restoration in 1634, on which occasion the buttresses also were added. The interior is adorned with paintings between the Corinthian pilasters, restored under Urban VIII., but interesting on account of their origin. They were executed, according to an inscription on the Crucifixion over the door, by a certain *Bonizzo* in the year 1011. On the posterior wall is Christ on a throne imparting blessings; also scenes from the lives of Christ, St. Urban, and St. Cecilia.

A footpath leads on to a small, but formerly more extensive oak-wood on the hill, commanding an admirable view of the Campagna and the Alban Mts. This is known as the **Bosco Sacro,** because Numa Pompilius is said to have held here his interviews with the nymph Egeria. — The cart-road in the valley (there is also a direct footpath from Sant' Urbano) leads hence to the left in a few min. to the so-called **Grotto of Egeria,** which was sought for here owing to a misinterpretation of a passage of Juvenal, and a confusion between the Aurelian and the Servian walls. The 'grotto' is a nymphæum, originally covered with marble, the shrine of the brook Almo, which now flows past it in an artificial channel, and was erected at a somewhat late period. A niche in the posterior wall contains the mutilated statue from the lid of a sarcophagus, supported on corbels from which water flows. The niches in the lateral walls were also once filled with statues. The real grotto of Egeria must have been situated on the S. slope of the Cælius.

Following the branch of the road to the right, the Via Appia Antica, we descend past the entrance (left, No. 37, Vigna Randanini) of the *Jewish Catacombs* (p. 455), and reach the church of —

San Sebastiano, situated $1^1/_2$ M. from the gate. This church has from a very early period been one of the seven churches frequented by pilgrims (p. xxxv), being erected over the catacombs where the remains of so many martyrs reposed. It is first mentioned in the time of Gregory the Great. The form was originally that of a basilica, but in 1612 it was altered to its present shape by *Flaminio Ponzio* and *Giovanni Vasanzio* (p. 218). The portico is supported by six antique columns of granite.

The 1st chapel on the right contains the original 'footprint of Christ' on stone (p. 441). The last chapel on the right, containing the tomb of Card. Albani (p. 432), was designed by *Carlo Maratta.* Over the high altar is a painting by *Innocenzo Tacconi,* a pupil of Annibale Caracci. The second chapel on the left contains a good statue of St. Sebastian, designed by *Bernini* and executed by *Giorgini.* A staircase on the left, by the egress, descends to the *Catacombs* (p. 455).

Immediately before we come to the church the *Via delle Sette Chiese* diverges to the right, intersecting the Via Ardeatina after 10 min., and in 4 min. more reaching the Catacombs of Domitilla (p. 454). Thence to San Paolo Fuori, $1^1/_2$ M., see p. 445. In late antiquity this hollow was known by the still unexplained name of *Catacumba* or *ad Catacumbas*, from which the modern term for the early Christian burial-places has been derived (p. 449).

Continuing to follow the Via Appia we come to a large gateway on the left, beside which is the ***Circus of Maxentius,** also known as the *Circus in Catacumba* (see above). The name of the founder was discovered from an inscription (excavated in 1825 and now built into the wall beneath the entrance-arch at the E. end of the circus), which is dedicated to *Divus Romulus* (d. 309), the young son of Maxentius. The circus (530 yds. long, 86 yds. broad) was designed for chariot-races.

Facing the Via Appia was an extensive portico, with the circular sepulchral temple of Romulus in the middle, and behind it one of the principal entrances, with another opposite to it in the semicircle which terminated the building (on the Via Appia Pignatelli, p. 442). On each side of the first-mentioned main entrance were the *carceres*, or barriers. The chariots starting hence had to perform seven times the circuit of the course, which was formed by the seats of the spectators and the *spina*, a wall erected longitudinally in the centre of the arena, and embellished with statues and obelisks, one of which last now stands in the Piazza Navona (p. 252). At the ends of this wall stood the *metae*, or goals. The spina was placed somewhat obliquely, for the purpose of equalizing the distance as much as possible to those starting in different positions, and for the same reason the carceres are in an oblique line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated.

The road again ascends and leads us to the ***Tomb of**

Cæcilia Metella, $1^1/_4$ M. from the Porta San Sebastiano. This is a circular structure, 65 ft. in diameter, on a square basis, covered with travertine. The frieze which runs round the building below the cornice is adorned with wreaths of flowers and skulls of oxen, from which last the tomb is sometimes called *Capo di Bove.* On a marble tablet facing the road is inscribed: *Caeciliae Q. Cretici f(iliae) Metellae Crassi*, *i.e.* to the daughter of Metellus Creticus, wife of the younger Crassus, son of the triumvir and Cæsar's legate in Gaul (whence the Gallic trophies above the inscription). The edifice dates from the reign of Augustus. In the 13th cent. the Caetani converted it into the tower of a stronghold and furnished it with battlements. To this extensive castle, which subsequently passed through various hands and was destroyed under Sixtus V., belong the picturesque ruins and the church opposite. — About 4 min. farther on the *Strada Militare* mentioned at p. 439 diverges to the left; it is frequently closed to carriages.

As far as this neighbourhood extends a lava-stream from the Alban Mts. (see p. 428), which yielded paving material for the ancient road. The more interesting part of the Via now begins; the ancient pavement is visible in many places, the tombs skirting the road on both sides become more numerous (though many have left but scanty remains), and the view becomes more extensive at every step. On the left are perceived the imposing arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 440). About $2^1/_4$ M. from the city-gate we reach the entrance (tablet on a house to the right) to the part of the Via Appia excavated since 1851, flanked beyond this point by a constant succession of tombs. Many of these are worthy of careful inspection.

On the right is the *Fortezza Appia Antica*, an outwork of the new fortifications of Rome. — In the Vigna Lugari, to the right of the road, less than $^1/_4$ M. farther on, is the large so-called *Tomb of St. Urbanus.* Behind it the interesting remains of a *Roman Villa* have been excavated, including the store-room with its huge terracotta vessels, a bath-room, etc. (fee 25 c.).

About $1^1/_4$ M. farther on, on the left, is the *Casale di Santa Maria Nuova.* Beyond it lie the extensive ruins named *Roma Vecchia*, which appear to have belonged to a spacious villa of the Quintilii. — On the right are two conical tombs, overgrown with grass and trees, commanding an extensive view of the Campagna. Close by is an *Ustrinum*, or place used for cremations, surrounded by a wall of peperino.

A large tomb on the left, the site of which is now occupied by a small farm, $^3/_4$ M. from Santa Maria Nuova, is named the *Casale Rotondo.* It may be ascended for the sake of the fine view (25 c.;

often closed). The lofty building on the left, 7 min. from the Casale Rotondo, is also an ancient tomb, on which the Arabs and Normans erected a tower, named *Tor di Selce* (tower of basalt).

The Via Appia from the Tor di Selce to Albano ($7^1/_2$ M.) is less interesting. Among the tombs may be mentioned, on the left, 2 M. beyond Tor di Selce, the circular *Torraccio di Palombaro.* The road is crossed by the Terracina and Nettuno railway, a little beyond which is the *Osteria delle Frattocchie* (railway-station, p. 497), where the old road and the Via Appia Nuova unite. Comp. the Map, p. 426. On the left side of the road Clodius once possessed a villa; to the right in the valley lay *Bovillae*, a colony of Alba Longa, with a sanctuary of the Gens Julia, where the remains of a theatre and circus may still be traced. Remains of walls and tombs are seen on both sides of the road. A large square structure, about 33 ft. in height, with three niches, was long erroneously regarded as the tomb of Clodius. The road ascends. Near the gate of Albano, on the left, is the so-called Tomb of Pompey (p. 465).

Picturesquely situated in the Campagna, between the Via Appia and the Via Laurentina (p. 448), is the château of **Cecchignola,** with an old tower and a garden, built by Paul V. and Leo XII. It may be reached by the *Via Ardeatina* (p. 441) in about $1^1/_2$ hr. from the Porta San Sebastiano.

g. From the Porta San Paolo.

The basilica of *San Paolo Fuori* may be reached by electric tramway from the Piazza Venezia (p. 231) viâ the Piazza Benedetto Cairoli (p. 265); comp. No. 5 in the Appendix. — Walkers from the Piazza Bocca della Verità (p. 322) to the *Porta San Paolo* take 20 min.; thence to the church of *San Paolo Fuori*, $^1/_2$ hr.; to the Tre Fontane, $^1/_2$ hr. more (tramway under construction). — A digression to the three churches on the Aventine (pp. 336, 327), or to the Monte Testaccio (p. 328), the Protestant Cemetery (p. 329), and the Pyramid of Cestius (p. 329), may be conveniently made from the route to the Porta San Paolo. — The tramway should be used outside the gate at least.

Porta San Paolo (Pl. III, 18), see p. 329. — A few hundred paces from the gate the road is crossed by the railway to Civitavecchia and Leghorn. About 3 min. farther on a small chapel on the left indicates the spot where, according to the legend, St. Peter and St. Paul took leave of each other on their last journey. — Immediately before we reach the church the pleasant *Via delle Sette Chiese* diverges to the left at an acute angle, leading to S. Sebastiano on the Via Appia, 2 M. distant; comp. p. 443.

***San Paolo fuori le Mura,** founded in 386 by Valentinian II. and Theodosius on the site of a small church of Constantine, was completed by Honorius and was restored and embellished by many of the popes, especially Leo III. Prior to the great fire of 1823, which destroyed almost the entire building except the choir, this was the finest and most interesting church at Rome. It was a basilica with double aisles and open roof; and the architrave, supported by eighty columns of pavonazzetto and Parian marble, was adorned with busts of the popes. It contained numerous ancient

mosaics and frescoes, and in the Confessio the sarcophagus of St. Paul, who, according to tradition, was interred by a pious woman named Lucina on her property here. The front towards the Tiber was approached by a colonnade, and early in the middle ages an arcaded passage connected it with the city.

Immediately after the fire Leo XII. began the work of restoration, which was presided over by *Belli*, and afterwards by *Poletti*. The transept was consecrated by Gregory XVI. in 1840, and the whole church by Pius IX. in 1854, on the occasion of the meeting of the Council. The explosion of a powder-magazine outside the Porta Portese in 1891 again considerably injured the church. The plan and the dimensions are the same, but for slight divergences, as those of the original building, though the gorgeous decoration is somewhat inconsistent with the character of an early-Christian basilica. — The chief Façade, with a porticus (now being constructed) borne by splendid monolithic columns of Simplon granite, is turned towards the Tiber. The mosaics on the upper part of it, representing Christ with SS. Peter and Paul, in the symbolical style of the early Christians, with the four great prophets below them, were executed by F. Agricola and Consoni, in the papal mosaic manufactory (1885).

The *Interior (130 yds. in length, 65 yds. in width, 75 ft. in height), with double aisles and a transept, is entered by the portico on the N. side (or from the road at the E. end, by a side-door adjoining the campanile, and through the vestibules mentioned on p. 448). The ceiling of the nave, which is richly coffered instead of being open as formerly, is borne by 80 columns of granite from the Simplon, united by round arches. The imposing effect of the vast dimensions and the costly materials of the church is best perceived near the principal entrance at the W. end of the nave, a little on one side. The two yellowish columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by Mehemet Ali, Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas I. of Russia. Above the columns of the nave and inner aisles, and in the transept, is a long series of portrait medallions of all the popes in mosaic (each 5 ft. in diameter). Between the windows in the upper part of the nave are representations from the life of St. Paul by *Gagliardi*, *Podesti*, *Consoni*, *Balbi*, etc. On the sides of the approach to the transept are the colossal statues of SS. Peter and Paul, by *Jacometti* and *Revelli;* the **Confessio*, or shrine, is richly decorated with red and green marble from Peloponnesian quarries, which were known in antiquity.

The chancel arch is adorned with (freely restored) *Mosaics* (440-461), executed by order of Galla Placidia, sister of Honorius and Arcadius: Christ with the 24 Elders of the Revelation. On

the side next the transept: Christ in the centre, left St. Paul, right St. Peter. — Under the arch is the high-altar, with a *Canopy by *Arnolfo di Cambio* (?), the architect of the cathedral of Florence, and his assistant *Petrus* (1285). The **Easter Candelabrum*, in the right transept, with scenes from the life of Christ and ornamentation of animal forms and foliage, in raised work, is by *Nicolaus de Angelo* and *Petrus Vassallettus* (p. 448; ca. 1180). — In the tribune are **Mosaics* of the beginning of the 13th cent.: in the centre Christ, with the small figure of Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left SS. Paul and Luke. Under these are the twelve apostles and two angels. Below them is the modern episcopal throne. — Left transept. Altar with the Conversion of St. Paul by *Camuccini* and the statues of St. Romuald by *Stocchi* and St. Gregory by *Laboureur*. (1st) Chapel of St. Stephen, with a statue of the saint by *Rin. Rinaldi*, and two pictures (Stoning of St. Stephen, by *Podesti*, and the Council of high-priests, by *Coghetti*). (2nd) Cappella del Crocifisso: in front of the mosaic below the crucifix in this chapel Ignatius Loyola and his adherents pronounced the vows of their new order, 22nd April, 1541. — Right transept. Altar with a copy in mosaic of the Coronation of the Virgin by *Giulio Romano* and *Franc. Penni* (p. 390), and statues of SS. Benedict and Scholastica by *Gnaccherini* and *Baini*. (1st) Cap. del Coro, designed by *Carlo Maderna*, adjoining the Tribune, was spared by the fire. (2nd) Cap. di San Benedetto, with a statue of St. Benedict by *Tenerani*.

In a straight direction from the right transept is the entrance to the cloisters (see below); to the left we pass through several chapels containing some ancient but freely restored frescoes, and reach a vestibule with a colossal statue of Gregory XVI. and a few ancient frescoes and mosaics (half-figures of SS. Peter and Paul, dating from about the 5th cent., etc.). In this room is the side-entrance to the church beside the campanile mentioned on p. 445, and to the right is the entrance to the **Sacristy,** which contains several good oil-paintings. Over the door the Scourging of Christ (by *Signorelli?*), on the right a Madonna enthroned with SS. Benedict, Paul, Peter, and Justina. Also four single figures of the same saints.

In a room beyond the sacristy (generally closed) is a sitting marble figure of Pope Boniface IX., an interesting work of the beginning of the 15th century. A closed cabinet here contains the bronze door of the ancient basilica, executed at Constantinople in 1070 by *Staurakios* by order of the consul Pantaleon; in spite of injuries inflicted by fire and thieves it still retains much of its former magnificence. It is adorned with scenes from sacred history, inlaid in silver.

The monastery attached to the church, which belonged to the Benedictines from 1442, has been secularized. The beautiful ***Cloisters** *(Chiostro)* of the 13th cent. are scarcely inferior even to those of the Lateran. According to the mosaic inscription round

the wall they were commenced by the abbot Petrus de Capua (ca. 1220), and completed under his successor John V. (ca. 1241); the decoration is perhaps by *Petrus Vassallettus*, a master in this kind of work (comp. p. 347). On the walls are numerous heathen and early-Christian inscriptions from the Catacombs, and a few fragments of ancient and mediæval sculptures, among them a large sarcophagus with the history of Apollo and Marsyas. The cloisters have been declared a 'monumento nazionale' (no fee).

The main road leads on in a straight direction and (7 min. beyond the church) divides at the *Osteria del Ponticello:* on the right the ancient *Via Ostiensis* diverges to Ostia (p. 490), and on the left the *Via Laurentina* leads, past the prettily-situated *Osteria Montagnola*, to the (25 min.) —

Abbadia delle Tre Fontane *(ad aquas Salvias)*, which for a time was almost deserted owing to malaria, and was made over in 1868 to French Trappists. Owing to careful drainage and cultivation and to extensive plantations of the rapidly-growing eucalyptus the sanitary condition of the place has improved. The name is derived from the legend that the apostle Paul was executed here, and that his head was observed to make three distinct leaps, corresponding to which there welled forth three different fountains. The court surrounding the three churches is approached by an archway bearing traces of painting, which is supposed to have belonged to an earlier church of John the Baptist (visitors ring; 25 c.).

Santi Vincenzo ed Anastasio, the largest of the churches, a basilica in the ancient style, founded by Honorius I., and restored in 1221 by Honorius III., as the inscription to the left of the choir records, has lately again undergone restoration. It has retained many mediæval peculiarities, and in particular the marble windows over the nave. The portico bears traces of paintings, including the portrait of Honorius III.

To the right is the second church, the circular **Santa Maria Scala Coeli**, so called from the 'vision' here vouchsafed to St. Bernard, to whom Innocent II. had presented the monastery, of a heavenly ladder, on which angels were conducting to heaven the persons whom his prayers had released from purgatory. In its present form the church dates from the close of the 16th century. The tribune contains good mosaics by Franc. Zucca: SS. Zeno (?), Bernard, Vincent the deacon, and Anastasius (?), dedicated by Clement VIII. and Card. Aldobrandini, the finisher of the church.

The third church, **San Paolo alle Tre Fontane**, stands on the spot where the apostle is said to have been beheaded, and contains the three springs already mentioned. In the centre is an antique mosaic representing the four seasons, found at Ostia in 1869. By the spring to the right stands the column of white marble to which St. Paul is said to have been bound at his execution. The present edifice dates from 1599.

Before leaving, the visitor is conducted to the distilling-room, where a glass of eucalyptus liqueur is offered to him (20 c.).

The hills above the abbey, which are honeycombed with puzzolana pits, command delightful views. Puzzolana-earth, mixed with lime, produces the excellent Roman cement.

About $^3/_4$ M. to the S. of the convent the Via Laurentina crosses a brook, along the left bank of which a path (difficult to find) leads in 1 hr. to Cecchignola (p. 445).

The Catacombs.

Ancient and Christian Rome seem to be separated by a wide chasm, if the modern appearance of the city alone be regarded. The most ancient churches having disappeared, or being concealed beneath a modern garb, the earliest Christian monuments of any importance are several centuries later than the last Roman structures. This interval is satisfactorily filled up by the *Catacombs*, or burial-places of the early Christians (comp. p. lxi). — Most travellers will be satisfied with a visit to the *Catacombs of St. Calixtus*, and perhaps those of *St. Domitilla* or *St. Agnes* (all shown daily, except in midsummer; comp. pp. 453-55). The custodians furnish lights, but for anything like a close inspection visitors are advised to provide themselves with candles also. On 22nd Nov. the Catacombs of Calixtus, and on 31st December the Catacombs of Priscilla are illuminated and open to the public. Information as to admission to the other catacombs may be obtained of the custodians of the Calixtus Catacombs.

I. History of the Catacombs. The term 'Catacombs' is modern, having been extended in the 15th cent. from those under San Sebastiano, which lay in the district of *Catacumba* (p. 443), to the others also. The early Christians gave their burial-places the Greek name of *Coemeteria*, *i.e.* resting or sleeping-places, with reference to the hope of the resurrection. The Roman law, frequently re-enacted during the empire, prohibiting the interment of the dead, or even their ashes, within the precincts of the city, was of course binding on the Christians also. We accordingly find their burying-places situated outside the gates, on the great highroads.

While the European nations had become accustomed to dispose of their dead by cremation, the Egyptians and the Jews retained the practice of interment. The prevalence of the Jewish influence among the Christians gave rise to the excavation of subterranean passages, in the lateral walls of which recesses were made for the reception of the corpses. Burial places of this description are to be found at Naples, Syracuse, Chiusi, Venosa, in Alexandria (in Egypt), and elsewhere, as well as at Rome, where they are chiefly excavated in the strata of soft tufa which is found in the immediate vicinity of the town, and is of no value for building purposes.

The Roman Catacombs took their rise from *Family Tombs*, which were named after their original proprietors, such as those of *Lucina*, *Priscilla*, *Pontianus*, and others. The approaches to them are everywhere wide and conspicuous. The oldest belong to the first century of our era, the most recent to the first half of the 4th century. In the 3rd century the *Church* began to establish burial-places of its own and to take the management of those already existing; and this supervision seems soon to have embraced all the Christian burial-places. Each district was presided over by a presbyter.

During the 3rd cent. the persecuted Christians frequently sought safety in the Catacombs; and not a few suffered martyrdom in their

subterranean places of refuge. Peace was at length restored to the Church and security to the Catacombs by Constantine the Great's edict of Milan. Throughout the 4th cent. interments here were customary, but they became rarer towards the end of that cent., and were entirely discontinued in the 5th, as it then became usual to inter the dead near the churches. The last three Catacombs appear to have been constructed by Pope Julius I. in 336-47.

The Catacombs, however, as well as the tombs of the martyrs, still enjoyed the veneration of pilgrims and the devout. Pope Damasus I. (366-384) caused numerous restorations to be made, and many of the tombs to be furnished with beautiful metrical inscriptions; apertures for light and staircases were constructed to facilitate the access of visitors; and the walls at a comparatively late period were decorated with paintings, which differ materially from those of the earliest Christians in subject and treatment. During the frequent devastations undergone by the city, however, the Catacombs were also pillaged and injured, the first time on the occasion of the siege by the Goths in 537, and afterwards during the siege by the Longobards in 755, when they suffered still more seriously. 'The invaders ransacked the burial-places of the martyrs with pious zeal, searching for the bones of saints, which they deemed more precious than gold, and giving them arbitrary names, carried them home in hope of selling them at a great price. These men dug with the ardour of gold-seekers; that a skeleton was found in Roman soil was sufficient warrant to them for attributing miraculous virtue to it, and thus it probably happened that the bones of those who had in their time descended to the Catacombs as sinners, were suddenly brought to light again as the remains of the saints of heaven.' After these different plunderings the Catacombs were restored by John III. (560-73) and Paul I. (757-68); but the transference of the remains of the martyrs to the altars of the city had already taken place in the most wholesale manner. In 609, when Boniface IV. consecrated the Pantheon as a church, he caused twenty-eight waggon-loads of the bones of 'saints' to be deposited beneath the altar; and an extant inscription records that no fewer than 2300 corpses of 'martyrs' were buried in Santa Prassede on 20th July, 817. Hadrian I. (772-95) and Leo III. (795-816) also made attempts to preserve the Catacombs from ruin, but the task was abandoned by Paschalis I. (817-24), after whose time the Catacombs gradually fell into oblivion, those under San Sebastiano alone remaining accessible to the visits of pilgrims.

At length we find traces of renewed visits to a few of the Catacombs in the 15th cent., partly by pilgrims and partly by members of the Roman academy of the humanists, but the scientific exploration did not begin until fully a century later. On May 31st, 1578, some workmen accidentally discovered an ancient Cœmeterium near

the Via Salaria, and from that period the subject began to excite general and permanent interest; and the Roman church has since then regarded the supervision of *Roma Sotterranea* as a point of honour. The pioneer of the scientific examination of the Catacombs was *Antonio Bosio* of Malta, who devoted thirty-six years of his life to the task; his 'Roma Sotterranea' was not published till 1632, three years after his death. His researches, afterwards followed up by other scholars, were at length threatened with oblivion, but in the 19th cent. he was worthily succeeded by the Jesuit *Marchi* and, above all, by *Giovanni Battista de Rossi* (d. 1894) and *Jos. Wilpert*, the archæologists.

Rossi published the result of his indefatigable labours in a *Collection of Ancient Christian Inscriptions* (1st vol. 1861, 2nd vol. 1889), in a work entitled '*Roma Sotterranea Cristiana*' (3 vols., 1864-77), and in the '*Bullettino di Archeologia Cristiana*' (1863 et seq.). English readers may consult *Roma Sotterranea* by Northcote and Brownlow (London, 1878-80). The most recent works on the subject are *Le Catacombe Romane*, by Orazio Marucchi (Rome, 2nd edit., 1905; 8 fr.), and *Le Pitture delle Catacombe Romane*, by J. Wilpert (Rome, 1903; 3 vols., 375 fr.). Comp. also p. lxi.

II. The Arrangement of the Catacombs was originally extremely simple. Narrow passages, $2^1/_2$ ft. in width, afterwards even less ($1^3/_4$ ft.), were excavated and furnished with *loculi*, or recesses in the sides, of the length of the body to be interred. These niches were placed one above the other, as many as three and more being sometimes thus disposed, and when the body was interred they were closed with tablets of marble, or terracotta, which at first merely recorded the name of the deceased, sometimes with the addition '*in pace*'. The older inscriptions are usually in Greek, but the later always in Latin. This change illustrates the progress of Christianity from the position of an alien creed to that of the accepted religion of a native and national community. Various ornaments and memorials and sometimes domestic utensils were interred along with the deceased. Adjacent to the slabs which closed the niches were frequently placed earthen lamps, for the purpose of lighting the dark passages. The niches are generally empty in consequence of the mania for relic-hunting, already mentioned. The practice of leaving all the monuments in the places in which they are found is of very recent introduction.

The increase of the community and the transformation of burial-places originally intended for families and their co-believers into public cemeteries could not fail to affect the external arrangements of the Catacombs. By degrees they were extended; the passages became narrower and higher, or rose in several stages, sometimes as many as five, one above another. Catacombs originally distinct were connected by means of new excavations, and the complicated nature of these alterations and extensions is still apparent to the observer. These operations were carried out by a regular society

of *Fossores* (or diggers), who ceased to exist only when the use of the Catacombs was discontinued. The system of monotonous passages was sometimes broken by the introduction of larger chambers, which were used as *cubicula* ('bed-rooms'), or family burial-places, and were private property. Lastly we also find chambers that were set apart for the celebration of divine worship; but these all date from the 4th cent., when the celebration of ecclesiastical festivals in honour of the martyrs came into vogue. The ordinary services were performed in the private dwelling-houses in the city, and not in the Catacombs, as has been erroneously supposed. The community assembled at the tombs only on the occasion of the general festivals of the dead.

III. The Decoration of the Catacombs is one of their most interesting features. Christian art in origin could, of course, be but an application of ancient forms to the new objects and conceptions introduced by the new religion. The paintings and sculptures of the Catacombs are therefore in no respect different in style from contemporaneous works, and with them shared in the, at first gradual, but afterwards precipitate and almost total degradation of art. The best frescoes belong to the end of the 1st and beginning of the 2nd century. With the general decline of the Roman empire in the 3rd and 4th centuries artistic forms became distorted and unpleasing. Even in the case of decorative works there is no essential difference between Christian and heathen art, at least during the earlier periods.

On the other hand, a peculiar significance in the choice and treatment of the subjects is observable from the earliest period. Comparatively few *historical* paintings are met with, *i.e.* paintings intended simply to illustrate some event from Jewish or Christian history. Once only the Madonna and Child by themselves are observed (Catacombs of Priscilla); generally they are accompanied by the Magi, varying in number, who present their offerings, as in the Catacombs of SS. Calixtus, Domitilla, and Priscilla. Scenes of martyrdom do not occur earlier than the 5th century.

The great majority, however, of the paintings represent scenes *symbolical* of the doctrines and hopes of Christianity. That of most frequent recurrence is the *Resurrection*, typified either by the raising of Lazarus, who appears at a door wrapped in his grave-clothes, while Christ, represented beardless, stands before it with a wand, or by the history of Jonah sitting under the gourd, the prophet swallowed by the whale, and his final escape. The Good Shepherd also frequently appears, with the lost sheep on his shoulders, and sometimes surrounded by lambs. Abraham's Sacrifice, Noah in the Ark, and the Hebrew Children in the fiery furnace belong to the same category. Daniel in the lions' den is another favourite subject, and he is generally represented with his hands raised in prayer,

an attitude in which the deceased themselves are often depicted ('orantes'). The Miracles of Christ also recur frequently. In the 'sacrament-chapels' of the Calixtus Catacombs we meet with representations of *Baptism*, in realistic style, and the *Last Supper*, treated symbolically. The fish, too, by a kind of acrostic, formed an important Christian symbol, as the Greek ἰχθύς (fish) consists of the initial letters of: Ἰησοῦς Χριστός Θεοῦ Υἱός Σωτήρ (Jesus Christ, Son of God, the Saviour). All these subjects and many others, especially the traditions of the Old Testament which contain a typical reference to New Testament history (such as Moses smiting the rock), recur continually in the paintings of the Catacombs and in the sculptures on the ancient Christian sarcophagi. The inscriptions corresponding to these were, as already mentioned (p. 451), of a very simple description down to the middle of the 3rd cent., after which they become more lengthy, and contain more elaborate ejaculations of grief and hope. — For purposes of study, the collections in the Christian Museum at the Lateran (p. 351) will be found convenient. Important inscriptions are preserved also in the Galleria Lapidaria in the Vatican (p. 403).

The Catacombs extend around the city in a wide circle, the majority, however, being concentrated between the Via Salaria and the Via Nomentana on the one side, and the Via Latina, the Via Appia, and the Via Ostiensis on the other. Upwards of forty different Catacombs, varying greatly in extent, and only partially accessible, have been discovered. According to Michele de Rossi's careful calculations, the Catacombs known in 1867 covered an area of 615 acres. In order, however, to form an accurate idea of their extent, it must be borne in mind that the passages run one above another, as many as five being sometimes thus disposed. The highest of these lie 22-25 ft. below the surface of the earth, while the lowest are 40-50 ft. deeper. If the whole of these subterranean passages were placed in a continuous line, their total length would be about 545 English miles. The most important of the Catacombs only need be enumerated here, and of these the most instructive are the —

***Catacombs of St. Calixtus** on the Via Appia, $1^1/_4$ M. beyond the Porta San Sebastiano (p. 441). On entering the vigna in which they are situated we perceive a small brick building with three apses beside the custodian's hut (where the entrance-fee of 1 fr. is paid and a monk obtained as guide). This was identified about 1850 by Giov. Batt. de Rossi as the ancient *Oratorium Sancti Callisti in Arenariis*. It now contains inscriptions and reliefs from the Catacombs, and a bust of De Rossi. — The present entrance to the Catacombs immediately adjoins this building. A passage with tombs is traversed, and the **Camera Papale*, or *Cubiculum Pontificium*, a chamber of considerable dimensions, is

soon reached on the left, containing the tombs of several popes or 'bishops' (Anteros, Lucius, Fabianus, and Eutychianus); originally also that of Sixtus II., who died as a martyr in the Catacombs in 258. In front of the rear wall is a long metrical inscription in honour of the last, composed by Pope Damasus I. about the close of the 4th cent., and engraved in elegant and decorated characters invented specially for the purpose by Furius Dionysius Philocalus, the secretary of that pope. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4-6th centuries. We next enter a chamber, open above, which once contained the *Tomb of St. Cecilia*, whose remains are now in the church of Santa Cecilia in Trastevere (p. 422). On the wall here are several Byzantine paintings of the 7-8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. On St. Cecilia's Day (22nd Nov.) mass is celebrated here (comp. p. 449). In the sides of the passages near these chapels are several tomb-chambers known as 'sacrament chapels', which are adorned with symbolical representations of the communion, baptism, and similar scenes (comp. p. 453). Then follow the *Tomb Chamber of Pope Eusebius* (309-11), with a 6th cent. copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased, one of them preserved in a mummy-like form, the other almost entirely destroyed. The *Tomb of Pope Cornelius* (251-52) originally belonged to the separate cemetery of *Lucina*.

Adjoining the catacombs of St. Calixtus and entered from the Chiostro dei Trappisti, Via Appia 28 (not always accessible), are the remains of the *Sepulchral Chapel of SS. Mark and Marcellinus*, with much-damaged mural paintings, and the *Crypt of Pope Damasus I.* (366-84), with the funeral-inscription of his mother, discovered in 1903.

The ***Catacombs of Domitilla,** or **of SS. Nereus and Achilleus** (open daily, from 9 a.m. till dusk; adm. 1 fr.), near the Catacombs of Calixtus, on the Via delle Sette Chiese 22a (p. 443), contain the greatest number of inscriptions (upwards of 900), and are among the earliest foundations of the kind, vying in antiquity with the Crypts of St. Lucina and the Catacombs of St. Priscilla. Domitilla was a member of the imperial house of the Flavii. In two of the five ancient entrances are frescoes of the end of the 1st cent., representing genii in the Pompeian style, the earliest figures of the Good Shepherd, Daniel, etc. In the centre of the catacomb is the *Basilica of St. Petronilla*, who, according to the legend, was the daughter of St. Peter. The basilica (excavated in 1875) was built in the second story of the catacomb and projected with its roof into the open air. It contained nave and aisles with a forecourt, and its ground-plan was approximately a square. On the column of a canopy is represented the martyrdom of St. Achilleus in relief, perhaps the earliest work of the kind (5th cent.). Everything else

is in a ruined condition, but the church has recently been partly restored. It was used from the 5th to the 8th cent. only.

The **Catacombs of Commodilla,** in the Vigna Serafini, Via delle Sette Chiese, near San Paolo fuori le Mura (p. 445), were excavated in 1903-5. They contain several *cubicula* remarkable for their paintings. The tomb of Turtura, a lady of the 6th cent., is embellished with the largest and best-preserved painting found in any of the Catacombs.

The **Catacombs of St. Prætextatus,** not far from the Via Appia, towards Sant' Urbano (p. 442), contain decorations similar to those of the station of the Vigiles at Trastevere (p. 420). In the burial-chapel of Vibia here are still to be seen gnostic heretical representations (Hermes as conductor of the dead, etc.).

The **Catacombs of St. Priscilla** lie on the Via Salaria, $1^3/_4$ M. from the gate (p. 432). The oldest part consists of a square chamber, called the 'Cappella Greca', owing to its Greek inscriptions, which contains interesting paintings of the 3rd century. Among the decorations of the ceiling in another room are a Madonna and Child, with Isaiah pointing to the new light in Israel (a star). This is the oldest Madonna in existence, dating from the latter half of the 2nd century. Coloured inscriptions on bricks, of the earliest and simplest type, are also occasionally found here. These catacombs are spendidly illuminated on Dec. 31st. The foundations of the ancient *Basilica di San Silvestro* were discovered above these catacombs in 1904, and upon them has been erected a new church, inaugurated on Dec. 31st, 1907.

The **Catacombs of St. Agnes** (adm., see p. 437), under the church of Sant' Agnese fuori le Mura, are destitute of painting, but are to a great extent in their original condition and therefore of special interest. — About $^1/_4$ M. beyond the church is another catacomb, called the *Coemeterium Ostrianum*, remarkable for the large number of its family burial-places.

The **Catacombs of San Sebastiano,** below the church of that name on the Via Appia (see p. 443), the only burial-places of the kind which continued to be visited in mediæval times, have been almost entirely deprived of their enrichments. — The so-called *Platonia di San Damaso*, retaining remains of its original stucco ornamentation, is the tomb of the martyred Quirinus, Bishop of Siscia, not, as has been erroneously supposed, a tomb built by Damasus for the bodies of the apostles Peter and Paul. — In the vicinity are the —

Jewish Catacombs (*Catacombe Ebràiche*, p. 442; adm. daily, 9-5, 1 fr.), which were laid out about the 3rd century. They rather resemble the catacombs of Naples than the other Roman catacombs. The inscriptions are exclusively Greek and Latin.

The most frequently recurring symbol is the seven-branched candelabrum. Two chambers are enriched with decorative paintings, in which, contrary to the Mosaic law, figures of animals also are depicted. A sarcophagus here still retains traces of gilding.

The **Catacombs of SS. Peter and Marcellinus,** near the Torre Pignattara (p. 438), are among the most extensive. The ceiling of a lofty chapel bears an Enthroned Christ, with St. Paul on the right, and St. Peter on the left, with four saints below, quite in the style of the earliest mosaics. Other frescoes, such as two scenes of family feasts, belong to the 3rd century.

The **Catacombs of St. Pontianus,** situated in the Vigna di San Michele, $^1/_2$ M. from the Porta Portese (p. 423; to the right before the Strada di Monteverde), are excavated in the breccia of Monte Verde. At the foot of a staircase descending into it is a basin with water, serving as a baptistery. On the wall beyond is the Baptism of Christ (with a stag near the Jordan), above a large cross in the later style. Above the staircase are two large medallions with heads of Christ of the 6th and 9th(?) centuries.

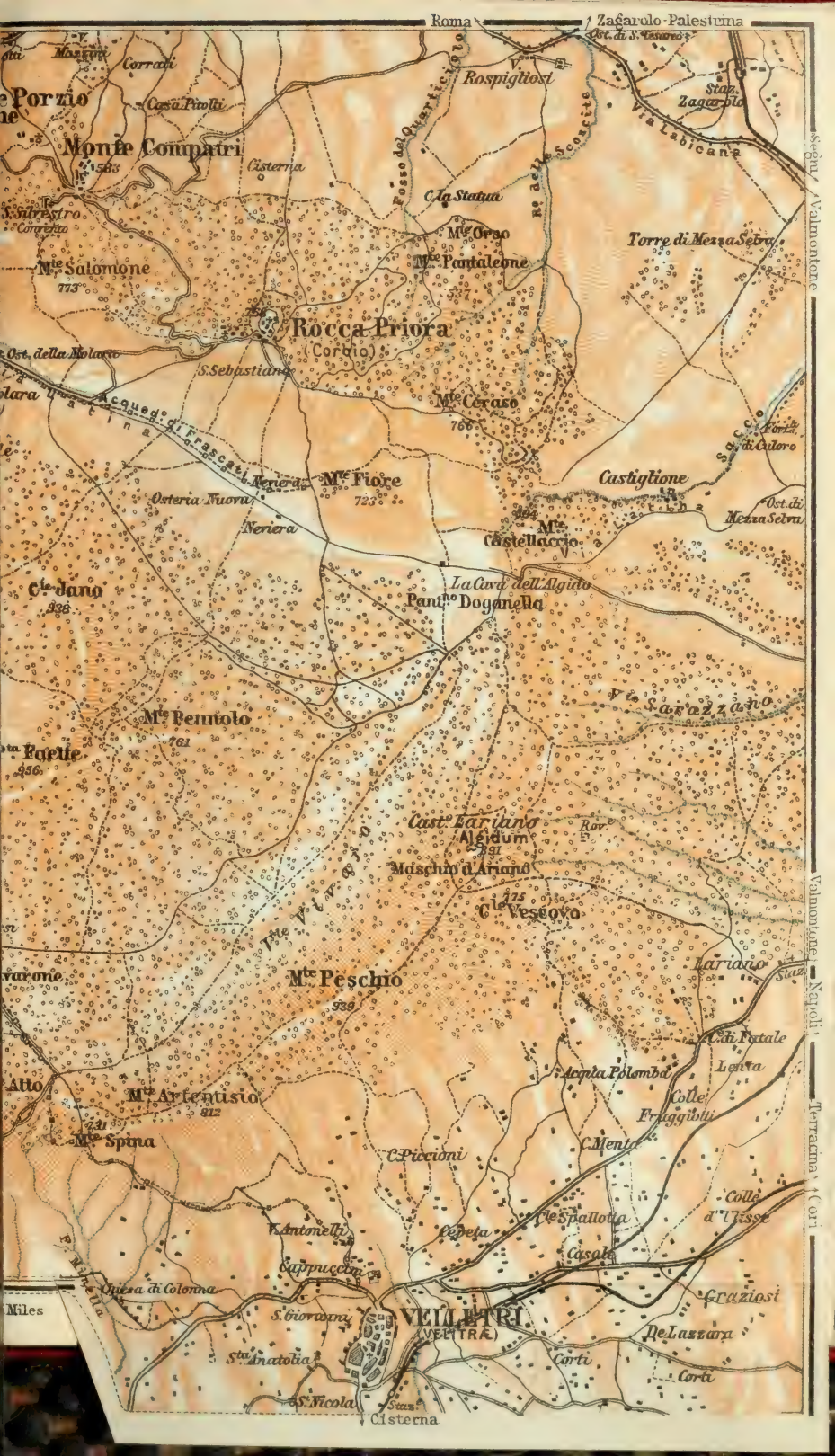
The **Oratorio of Sant' Alessandro,** 6 M. from the Porta Pia (p. 437), is a long, half-subterranean building of very poor masonry. According to an inscription on the altar, this was the tomb of a certain Alexander, perhaps the bishop of that name. The oratory is surrounded with lofty passages still containing undisturbed tombs.

Catacombs of St. Generosa, see p. 489.

2. The Alban Mountains.

The well-wooded *Alban Mountains* (Monti Albani or Laziali) consist of an isolated group of basaltic formation (lava and tufa), gradually rising from a plain overlaid with volcanic ashes and forming an imposing pyramid, which culminates in *Monte Cavo* (3115 ft.) and the *Punta Faette* (3135 ft.). In the middle of the outer cone lies a wide basin-shaped depression, which is enclosed on the E. by a continuous wall of rock, while to the W. it includes two smaller basins filled with water (Lago d'Albano, Lago di Nemi) besides the now dry Valle Aricciana and Laghetto di Turno. It was formerly supposed that these represented a central and three lateral craters; but they were more probably formed by subsidences occurring during a relapse after the chief period of volcanic activity. When this activity was resumed the Monte Cavo, which has its crater in the Campo di Annibale, was formed above the ancient outlet. Long streams of lava were poured out towards Rome, towards Velletri, and towards the N.; these may be recognized in the hilly ridges, which are now intersected by the railways. The tufa rock occurs in several varieties, one of the most widespread of which is that called peperino, whose variegated appearance is due to the minerals it contains, and to the baked and fired fragments of limestone and clay. The presence of these ingredients indicates very violent explosions, which shattered the rocks below the volcanoes, and expelled masses of the fragments. Within the historic period the volcano has been extinct, but the earthquakes which occasionally occur at Albano, Nemi, and Rocca di Papa recall the fact that the whole mountain mass is of recent origin. Its height and its isolated situation make it a healthy district, abounding in springs and surrounded by luxuriant cultivation. Alban wine was famous even in antiquity. On the N. slope of the group lies *Frascati*, and on the S.W. slope *Albano*, both of which have been surrounded since the most ancient times with the country-houses of wealthy Romans. — The natural beauty of the scenery here has always made these mountains a favourite resort of visitors from Rome. The inhabitants have preserved many of their

Roma
Ost. del Curato
Segni-Napoli
Via Latina
Grotta di Lucullo
Torre
Cas.le di Morena
Casalaccio
Vermicino
Rovine
Sepolc. di Lucullo
Pallavicini
Villa Senni
Torre d'Acqua Sotterra
Antico Castel.
Cavone
Selve Nuove
La Torretta
Fosse
Campo Vecchio
Pantanella
Cave di Selce
Via Appia nuova
Via Appia
Via Latina
Vallerano
Valle la Quesa
Tavolaccia
Borgo
V. Vecchia
FRASCATI
V. Borghese
V. Falconieri
V. Rufinella
V. Grazioli
S. Angelo
Villa Torlonia
Villa Aldobrandini
TUSCI
Grottaferrata
Conv.
Pte degli Squarcianelli
Squarcianelli Vecchi
Bivio di Violata
Cast. de Pici
Mad. delle Molare
Castagnola
Cariella
MARINO
(CASTRIMOENIUM)
Villa Botti
Bertacqua
S. Rocco
S. Giuseppe
Aqua Felice
Spinabella
M.te Crescenzo
374
Costa Castello
Valle S. Lorenzo
BOVILLÆ
Palacerta
M.te Bergantino
293
Rocca di Papa
C. Rossa
M.te Cucco
394
Giorgio
515
Rovine
LAGO
DI
ALBANO
Mad.a del Tufo
CASTEL GANDOLFO
M.te Cavo
(Mons Albanus)
R. del Emissario
S. Sebastiano
Castelluzza
Cast. Barberini
Ercolano
Emissario
ALBANO
Palazzuola
Laghetto
S. Spirito
La Concia
Galleria
Mad.a di Galleria
S. Fomia
Lago di Turno
Torre Cerri
Colle Lilli
La Rovina
Le Casette
Cast. Savelli
S. Maria di Stella
Sepolcro
Carnarole
Capocotta
Capuccini
ALBANO (ALBANUM)
380
M.te Gentile
Parco
Villa Chigi
I Cappuccini
Ariccia (Aricia)
Cd. Mola Pescatori
Galloro
Convento
La Torretta
Casaletta
Le Cese
La Mola
M.te Pardo
Lago di Nemi
318
Valle Aricciana
GENZANO DI ROMA
Pal. Cesarini
Cancelliera
Cast. Negroni
V. Franca
Cast. Palombini
Cast. Silvestri
Torrella
Cast. di Cecchina
Civita L
Napoli
Anzio e Nettuno
Kilom.
1 : 100.000
graph. Anst. v. Wagner & Debes, Leipzig.


Roma
Zagarolo-Palestrina
Segni
Valmontone
Napoli
Terracina
Cori
Monte Compatri
Rocca Priora
(Corbio)
Mte Salomone
773
Mte Cerasa
766
Mte Fiore
723
Mte Castellaccio
Mte Pennolo
761
Mte Peschio
939
Mte Artemisio
812
Mte Spina
731
Castiglione
Ost. di Mezza Selva
Ost. della Molara
Osteria Nuova
Neviera
Acquedotto Traiano
Acquedotto Felice
Fosso del Quarticciolo
Via Labicana
Via Prenestina
Via Tuscolana
Via Sarazzano
La Cava dell'Algido
Pantano Doganella
Castel Gariano
Algidum
Maschio d'Ariano
C.le Vescovo
Rospigliosi
Torre di Mezza Selva
Colle Fraggiotti
C. Mentana
C. Piccioni
Colle d'Ulisse
Graziosi
De Lazzara
Corti
VELLETRI
(VELITRÆ)
S. Giovanni
S. Anatolia
S. Nicola
Cisterna
Casale
Capuccini
Chiesa di Colonna
Miles

Chiesa di Colonna
S. Giovanni
VELLETRI
(VELITRÆ)
Graziosi
De Lazzara
Sta Anatolia
Corti
Corti
S. Ficola
Staz.
Cisterna

peculiarities, though the famous costume of the Alban women is now seldom seen.

A Plan of Excursion for one day may be arranged in various ways, with the help of the railway and tramways. The following scheme will be found convenient. By railway or tramway to *Castel Gandolfo* (p. 463), walk thence by the Galleria di Sopra to the highroad from Albano, and thence as described at pp. 467, 468, to *Rocca di Papa* (p. 468), whence *Monte Cavo* (p. 468) may be ascended (3-4 hrs. in all from Castel Gandolfo). We may then descend to *Rocca di Papa* (p. 468) and either take the tramway viâ *Grottaferrata* (p. 461) to *Frascati* (p. 459) or return direct to Rome; or we may descend from Monte Cavo to (1¼ hr.) *Nemi* (p. 467), as described at p. 469, and proceed to (¾ hr.) *Genzano* (p. 466), situated on the tramway leading viâ *Ariccia* (p. 465), *Albano* (p. 464), *Castel Gandolfo* (p. 463), and *Marino* (p. 462), to Rome. *Frascati* in this case is reserved for a special afternoon's excursion from Rome. — This excursion may be made in one day in the reverse order: from Castel Gandolfo to *Albano*, ½ hr., *Genzano* 1 hr. (by tramway 17 min.), *Nemi* ¾ hr., *Monte Cavo* (with guide) 2 hrs., *Rocca di Papa* ½ hr.; and thence as above. — *Grottaferrata* is interesting mainly on account of the frescoes by Domenichino (p. 461); this part of the mountains offers least in the way of scenery.

In spring and autumn Walking in this district will be found pleasant; but in the warmer months the traveller will find it convenient to follow the native custom of using donkeys, or to hire a carriage. When Guides (3-4 fr. a day) or Donkeys (about 6 fr. a day, including fee to the 'pedone', or driver) are made use of, a precise programme of the excursion should be agreed upon beforehand, as the men are apt to cut the journey short to the traveller's disadvantage. Carriages may be hired at Frascati, Castel Gandolfo, and Albano, where the charges are as high as at Rome (20-30 fr. per day).

From Rome to Frascati. — Railway: 15 M. in ¾ hr. (fares 2 fr. 80, 1 fr. 95, and 1 fr. 30 c.; return-tickets, comp. p. xv). — Journey to (8¾ M.) stat. *Ciampino*, see p. 482. The main lines go on to Naples and Terracina (pp. 496, 497). The branch-line to Frascati gradually ascends. The station lies a little below the town.

Tramway: 14¼ M. in 1 hr. 24 min. (fares 1 fr. 55 c., 1 fr.; return-ticket 2 fr. 35, 1 fr. 50 c.). The cars start at the beginning of the Via Principe Umberto, near the railway-station (Pl. II, 27). Best view from the 'imperiale' or outside. The cars are usually crowded with Italians on Sun. and holidays and in October (p. 168). The tramway follows the Via Principe Umberto, Via Manzoni, and Via Emanuele Filiberto to the Porta San Giovanni (p. 354). Thence to the *Porta Furba*, see p. 440. We continue thence to follow the Via Tuscolana, with the Monte del Grano on the left, and the arches of the Acqua Felice and Aqua Claudia (p. 213) on the right. In front, to the left, appear Frascati, Monte Porzio, and Colonna. On the right we pass some ruins of the imperial epoch known as the *Sette Bassi*, shortly before reaching the (6½ M.) station of *Osteria del Curato*. The road forks. The left branch leads direct to (6 M.) Frascati, viâ the *Torre di Mezzavia* (osteria), but the tramway follows the *Via Anagnina*, to the right, which joins the ancient Via Latina (p. 439), 1¾ M. farther on. — After crossing the railways to Segni and Naples and to Frascati, we reach (10½ M.)

Villa Senni and the road begins to ascend. — 12½ M. *Grottaferrata Bivio*, ½ M. to the N. of the village, where the line for Grottaferrata (Rocca di Papa) and Genzano (p. 466) diverges to the S. The tramway to Frascati ascends to the N. in curves, passing the Ville Torlonia (see below), and halts in (14¼ M.) Frascati at the Piazza Romana.

Frascati. — **Hotels.** Grand Hôtel Frascati, first class, with electric light and baths, 70 R. from 3, B. 1½, déj. 3-3½, D. 5, pens. 9-12 fr.; Hôt. Tusculum, new. — Albergo di Londra *(Pannelli)*, Piazza Romana, above the steps leading to the station, with café, 15 R. at 2½, pens. 6-7 fr. — Pensions. *Bellevue*, on the first floor of the Palazzo Senni, pens. 8-10 fr., with view; *Convento San Carlo* (French nuns), Via Principe Umberto, with garden and view, pens. 6-7 fr., well spoken of.

Trattorie (the landlords procure clean bedrooms for travellers). *Villetta*, with garden and view, halfway up the steps from the station, to the left in the Viale Giuseppe Pery; *Leone*, Piazza Romana, at the top of the steps; *Cippoletta*, in the Via Re Umberto, the street to the left of the church, reached through the double archway leading to the Piazza del Mercato. — Lodgings easily obtained (single rooms 30-40 fr., 3-4 rooms about 100 fr. per month).

Tramway to Grottaferrata, Rocca di Papa, etc., see p. 461, 467. Diligence to Monte Compatri, see p. 460.

A visit to Tusculum takes 3-4 hrs., the best route being by Villa Aldobrandini or Villa Ruffinella in going, and by Camaldoli and the Villa Mondragone in returning. *Guide*, necessary only when time is limited, 2-3 fr. Some of the Villas are not always open to the public. Information may be obtained from Felice Ruggeri, the stationer opposite the cathedral, from the landlords at Frascati, or from the enquiry-office mentioned at p. 156.

Frascati (1056 ft.), in a healthy situation, on the slope of the mountains, with its beautiful, shady, and well-watered villas, commanding an admirable view of the Campagna, is adapted for a stay of some time. The town (8453 inhab.), which is noted for its wine, is of modern origin. Two churches, *Santa Maria* and *Sanctus Sebastianus in Frascata*, were first mentioned in the 9th cent.; these seem to have stood on the ruins of a Roman villa (perhaps that of the Anicii), overgrown with underwood *(frasche)*, whence the name. The town remained quite unimportant until after the destruction of Tusculum (p. 459).

A carriage-road and a path with flights of steps lead from the station to the Piazza Romana, embellished with gardens, in which, to the right, is the entrance to the *Villa Torlonia* (formerly *Villa Conti;* admission with permission of Count Torlonia at Rome only), with dilapidated fountains, ilex-hedges, and beautiful points of view. Straight on are the lower entrances (sometimes closed) to the Villa Lancellotti and Villa Aldobrandini (see p. 459); while about 2 min. to the left is the main piazza of the town, which is embellished with a pretty fountain. The cathedral of *San Pietro*, erected in 1700 by Girol. Fontana, contains (to the left of the main entrance) a memorial tablet to Charles Edward, the Young Pretender (d. 1788), grandson of James II., who was first buried at Frascati, afterwards in St. Peter's (p. 370).

From the piazza we ascend the steep street (Corso Volfango Goethe) to the right, past the cathedral of San Pietro. Above the town, on the left, rises the *Villa Lancellotti* (formerly *Villa Piccolomini*), in which the learned Cardinal Baronius (d. 1607) wrote his church-history. Admission on 29th Sept. only; entrance, in the Via Lancellotti.

Farther on we reach, on the right, the *Villa Aldobrandini*, or *Belvedere*, erected in 1598-1603 by *Giacomo della Porta* for Card. Pietro Aldobrandini, nephew of Clement VIII. Tickets of admission are obtained gratis at F. Ruggeri's (see p. 458). The grounds are adorned with terraces, fantastic grottos, groups of statuary, fountains, rocks, and beautiful oaks, and the views are very extensive, especially from the flat roof of the semicircular building. The casino contains paintings by the Cavaliere d'Arpino. Behind it is a cascade, descending into a basin within a semicircular colonnade. The water is conducted hither from a distance of $7^1/_2$ M. Visitors may proceed through the grounds to the ancient road to Tusculum mentioned below.

The road to Tusculum (guide convenient) next passes the *Capuchin Church* (1 M. above the town, containing a few pictures), and soon re ches the entrance to the * *Villa Tusculana* or *Ruffinella* (open onSun. only), of the 16th cent., formerly the property of Lucien Bonaparte, afterwards that of King Victor Emmanuel II., and now belonging to Prince Lancellotti. In Nov., 1818, Lucien was attacked and robbed here, an event admirably described in Washington Irving's 'Adventure of the Artist'. Inscriptions and antiquities found in the neighbourhood are shown.

From the Villa Ruffinella we ascend to the right, either by the paved or the unpaved road, and afterwards follow a steep and partly ancient road to the site of the venerable town of **Tusculum**, the foundation of which is traditionally ascribed to Telegonus, the son of Ulysses and Circe, the birthplace of the elder Cato, and a favourite residence of Cicero. In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of counts, who were generally in league with the emperors against the Romans. The latter, having been signally defeated in the reign of Frederick I. (1167), retaliated by dismantling the castle in the pontificate of Cœlestine III., in 1191. Nothing therefore now remains of the ancient Tusculum but a heap of ruins.

In ascending from the Villa Ruffinella we soon obtain a view of the *Amphitheatre* (with accommodation for 3000 spectators) outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), which is called by the guides *Scuola di Cicerone*. About $^3/_4$ M. to the left are some extensive ruins to which the name *Villa of Cicero* has been given, as the famous 'Tusculanum' may

possibly have lain in this vicinity. Straight on, beside a brick building with immured fragments of sculpture, are the ancient *Forum* and the well-preserved *Theatre* (about 3½ M. above Frascati), excavated in 1839. At the back is a *Piscina*, or reservoir, in four compartments. Passing through the gate on the left, and descending by the ancient road, we observe a fragment of the old town-wall, and adjoining it a curious *Well House* of massive blocks with ancient pointed vaulting.

To proceed from the theatre to the *Castle* (arx; 165 ft. higher; ¼ hr.), we follow the narrow footpath to the right. The castle lay on an artificially hewn rock, now surmounted by a cross (2198 ft.). Extensive * View from the top. On the right are Camaldoli and Monte Porzio (p. 461); farther distant the Sabine Mts., with Tivoli and Montecelio; then Soracte and the Ciminian Mts.; towards the sea the wide Campagna with its aqueducts, Rome, and the dome of St. Peter's; to the left, Grottaferrata, Marino, Castel Gandolfo, and the Monte Cavo, with Rocca di Papa below it.

Good walkers may descend the E. side of the castle-hill to the *Molara Valley*, in which a road leads to the E. to (1 hr.) *Rocca Priora* (2620 ft.), the highest town in the Alban Mts., commanding fine views. A pretty road runs hence to the N.W. to (2½ M.) Monte Compatri (p. 461). From the Val della Molara field-paths and forest-paths lead to the S. to (1½ hr.) Rocca di Papa (p. 468; guide useful, 1 fr.).

In returning we pass through the first gate to the right, immediately below the castle, and descend the path leading to the E., keeping to the left at the first fork, to the right at the second. At the foot of the hill of *Camaldoli*, a monastery founded by Paul V. in 1611 (ladies not admitted), we take the road to the left (a few hundred yards straight on is the road from Frascati to Palestrina, see below). In about ½ hr. we reach the wall of the *Villa Mondragone*, erected by Cardinal Altemps in 1572 under Gregory XIII., occupied since 1865 by the Jesuits as a school. The large palazzo dates from Paul V. Visitors to the fine garden and view-terrace should skirt the wall to the right to the gate (knock; fee), and quit the garden by the cypress avenue and the lower exit. The road to the left runs between walls, passing on the right the *Villa Falconieri*, the oldest near Frascati, laid out by Cardinal Ruffini in 1546, with a palazzo by Borromini (1648) and pictures by Cirro Ferri and others. The villa is now the property of the German emperor and is to be restored and fitted up as a health-resort for German officers and authors.

From Frascati to Palestrina. The main road passes to the N. of Monte Porzio Catone and at Colonna (p. 482) joins the road from Rome, the ancient Via Labicana. The road over the hill (15½ M.; diligence to Monte Compatri in about 1 hr., fare 1 fr., to Monte Porzio 75 c.; comp. Maps, pp. 456, 482), especially the first half, is beautiful, but destitute of shade. From the N.E. corner of the town the road leads past the lower entrance to the Villa Mondragone (see above), which is approached by an avenue of cypresses. Farther on are the ruined vaults of an ancient

villa, arbitrarily said to have belonged to Cato. After 2 M. the road passes (r.) the olive-clad hill on which *Monte Porzio Catone* (1480 ft.; Trattoria Giov. Del Bianco; fine view from the Piazza Borghese) is picturesquely situated; 1½ M. farther on it reaches *Monte Compatri* (1912 ft.; Trattoria Pietro Felici; railway-station, p. 482), with a château of the Borghese. We do not enter the village, but pass the approach to it, and descend by a somewhat rough road, passing a washing-trough. Near a (1 M.) considerable group of trees we turn to the right, and close to (⅓ M.) a small chapel with an image of the Madonna again ascend to the right. About 2 M. farther on the broad road leads us to the highroad from Rome; following the latter for ¾ M. we reach the *Osteria di San Cesario*, beyond which the Via Labicana diverges to the right. About ¾ M. farther on our road crosses the Rome and Naples railway, and then, leaving on the right the road to the station of *Zagarolo* (p. 482), ascends to (4 M.) *Palestrina* (p. 482).

From Frascati to Grottaferrata. — Tramway (part of the line to Albano and Genzano, p. 465), 2 M. in 20 min. (fares 25, 15 c.). To (1¾ M.) *Grottaferrata Bivio*, see p. 458. 2 M. *Grottaferrata Città* is a station at the N.E. end of the village, a few min. from the church. — The Footpath diverges from the highroad below the Villa Torlonia (p. 458). (In descending keep to the left; ¼ hr. farther on, where the path divides, turn to the left; and again to the left 5 min. farther on, at the entrance to the wood.) — From the Carriage Road to Grottaferrata (2½ M.) a road open on March 25th diverges to the right beside the Villa Torlonia (p. 458) and leads through the *Villa Grazioli*.

Grottaferrata (1080 ft.; several osterias) is a wine-growing village with 1050 inhabitants. At its S. end rises the *Monastery* of the Greek order of the Basilians, founded by St. Nilus under the Emperor Otho III. in 1004. Giul. della Rovere, afterwards Pope Julius II., fortified it after 1484 with moats and towers, according to the rules of military engineering then prevalent. The statue of St. Nilus in the courtyard is by Raffaele Zaccagnini (1904).

The Church, almost entirely rebuilt in 1754, was restored in 1902. Of the original edifice only the vestibule remains, with (r.) a beautiful statue of the Madonna. The carved wooden portal, with an ancient marble moulding and a Greek inscription, dates from the 11th cent.; over the door is a mosaic of the Saviour, the Madonna, and St. Bartholomew.

Interior. The coffered ceiling of the nave dates from 1575. Beneath it and on the walls Byzantine frescoes of the 12th cent. were laid bare in 1904. The mosaic of the Twelve Apostles on the triumphal arch dates from the same period. — From the right aisle we enter the Chapel of St. Nilus, decorated with *Frescoes from the lives of SS. Nilus and Bartholomew, one of the chief works of *Domenichino* (1610; p. lxxviii), restored in 1819 by V. Camuccini. On the entrance-wall, to the right, St. Nilus kneeling before the Cross; St. Nilus calming a storm by which the harvest was endangered. On the left wall is the principal painting of the series, representing the meeting of the saint with Otho III.; the attendant in green, holding the emperor's horse, is Domenichino himself; to the right of the horse, Guido Reni is also represented in a green costume, and behind him Guercino. The boy in front of the horse, with blue cap and white feather, bears the features of a girl of Frascati to

whom the artist was attached. Opposite, on the right wall, St. Bartholomew arrests the fall of a column and saves the lives of the workmen. To the left of the altar, St. Nilus heals a boy possessed by an evil spirit with oil from a lamp of the Madonna. On the right, the Madonna presenting a golden apple to St. Nilus and St. Bartholomew. In the lunette, Death of St. Nilus. On the triumphal arch, the Annunciation. On the wall opposite the altar is a marble font with reliefs, dating from the 11th century. — Service is celebrated according to the Greek ritual.

Some interesting MSS., church utensils, vestments, and fragments of sculpture are exhibited in a small *Museum* in the cloisters.

On Sept. 8th and March 25th Grottaferrata is the scene of a popular fair (Fiera di carne suina, or pork), which, especially in March, attracts peasants from all parts of the Alban Mountains, as well as strangers from Rome.

From Rome to Albano we may take either the railway (see below) or the tramway (p. 464).

Railway from Rome to Albano, $18^1/_2$ M., in 1 hr. (fares 3 fr. 50, 2 fr. 45, 1 fr. 60 c.), starting from the Central Station in Rome. This route follows the Naples main line (p. 482) to beyond the Porta Furba. To the left is the Torre Pignattara (p. 438), to the right the arches of the Acqua Felice. The line then crosses the ancient Via Latina near the tombs mentioned on p. 439, and skirts the Via Appia Nuova. — Further on, to the right, are the tombs on the Via Appia. — 7 M. *Capannelle* (p. 442); to the right are the Casale Rotondo and Tor di Selce (p. 445), to the left the mountains. The line now begins to ascend gradually, and beyond a curve and a tunnel, reaches —

15 M. **Marino** (1165 ft.; *Albergo d'Italia*, on the tramway-line, in the E. suburb, plain; *Trattoria Valerio Giardini*, Piazza del Plebiscito 13), picturesquely situated on a mountain-spur, the site of the ancient *Castrimoenium*. From 1270 it was a stronghold of the Orsini until the Colonnas captured it under Martin V. in 1424. The town (7307 inhab.) is noted for its excellent but somewhat strong wine. The church of the *Santissima Trinità*, to the left of the Corso, contains a Trinity by Guido Reni. In the church of *Santa Maria delle Grazie*, St. Rochus by Domenichino. A fountain in front of the *Palazzo Colonna* commemorates the battle of Lepanto (p. 242). The *Cathedral* is dedicated to St. Barnabas.

The railway next crosses the Aqua Ferentina (p. 464). Charming retrospect of Marino. Beyond a tunnel we suddenly find ourselves on the bank of the Alban Lake.

The ***Lake of Albano** (960 ft. above the sea-level), about 6 M. in circumference, is of volcanic origin though no lava ever flowed from it, and is of sombre and melancholy aspect, although its banks are well cultivated. The N. half near Castel Gandolfo is shallow, but the S. half is 560 ft. deep. Both it and Lake Nemi are fed by abundant subterranean springs, caused by melted snow

and rain. It is drained by a very ancient *Emissarium* which issues below Castel Gandolfo (see below).

The train rounds the inner margin of the crater, skirting the lake, of which it affords a beautiful view. To the left soon appear Monte Cavo and Rocca di Papa. On the long low hill above the E. bank of the lake once lay *Alba Longa*, Rome's mother-city.

The foundation of Alba Longa belongs to a prehistoric period, and tradition has attributed it to Ascanius, the son of Æneas. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the banks of the Tiber, after which, however, the ancient festivals of the League on the Mons Albanus still continued to be celebrated.

No traces of the buildings of Alba Longa remain, but the cutting of the hillsides reveals the former presence of human activity. The necropolis lay on the so-called Monte Cucco, to the W. of the town, and numerous graves, with hut-urns, bronze implements, and household utensils, have been discovered. It is alleged that some of these were found beneath the peperino, which would prove that they date back to an era when the Monti Albani were still in a state of volcanic activity.

16½ M. **Castel Gandolfo** (1395 ft.; *Hôtel Belvedere*, R. from 3, pens. from 7 fr., with view; *Ristorante della Ferrovia*, with view; *Casa Gigante*, pens. 6 fr.; carriage-fares about the same as at Albano, p. 464), the seat of the Savelli in the middle ages, has belonged to the popes since 1596. It is an insignificant place (1980 inhab.) with a large *Papal Palace*, erected by Urban VIII. from designs by Carlo Maderna, and splendidly situated 430 ft. above the Alban Lake. The château was formerly a favourite summer-resort of the popes, and enjoys the privilege of exterritoriality by the guarantee of 1871 (p. 373). — The village is reached from the station either by a direct but steep footpath, or by the carriage-road which leads in 10 min. to the N. entrance and thence ascends to the left to the Piazza del Plebiscito, with the papal palace. In front of the latter is the church of *San Tommaso da Villanova*, by Bernini (1661). At the S. end of the village, to the right, lies the *Villa Barberini*, with shady grounds, the ruins of a villa of Domitian, and a fine view of the Campagna (visitors usually admitted; fee). — A charming avenue, shaded by evergreen oaks, the so-called **Galleria di Sopra*, leads above the lake to Albano in ½ hr., affording numerous pretty retrospects of Castel Gandolfo. At the Capuchin monastery (see p. 465) the main road descends to the right to Albano and Ariccia. The route diverging to the left, close under the convent-wall, leads in 25-30 min. to the highroad from Albano to Rocca di Papa (p. 468). The beautiful footpath, still farther to the left, along the lake, leads to Palazzuola (p. 468).

The custodian of the Emissarium, the above-mentioned artificial outlet of the Alban Lake, lives in the red fisherman's hut, at the N. end of the village (fee 1-1½ fr.) Visitors who arrive by railway should visit the Emissarium before ascending to Castel Gandolfo. The path descends steeply from the Galleria di Sopra a little before the S. end of the village to the bank of the lake. The descent occupies nearly ¼ hr.,

and the whole inspection about 1 hr. The Emissarium, an imposing work, was constructed according to tradition by the Romans in 397 B.C., during the siege of Veii, when the lake rose to an unusual height, but it is probably of still more remote origin. It is hewn in the solid rock. At the entrance is a lock-house constructed of stone blocks about 2 ft. in height. The channel is 7-10 ft. in height, and issues 3/4 M. below Albano by the fish-breeding establishment of *La Mola*, descending thence to the Tiber. The custodian floats lighted pieces of candle on boards down the stream, in order to give visitors an idea of its length (about 1300 yds.).

Between two more tunnels the train crosses the highroad from Rome to Albano (p. 445) and halts at (18 1/2 M.) *Albano*, see below.

Tramway from Rome to Albano (comp. p. 457; Rome to Genzano line), 19 M. in 2 hrs. 8 min. (fares 2 fr. 10, 1 fr. 35 c., return-tickets 3 fr. 15, 2 fr. 5 c.). To (12 1/2 M.) *Grottaferrata Città*, see pp. 457, 458. The tramways follows the road, crosses the *Ponte degli Squarciarelli* at the point where the road for Rocca di Papa (p. 467) diverges, and reaches (14 M.) *Bivio Squarciarelli* (whence a branch runs to Rocca di Papa, p. 467). Thence it proceeds to the S.W. to (14 1/2 M.) *Marino* (p. 462), halting at the E. end of the village. Following the descending curve of the road, the tramway now crosses the deep gorge in which flows the brook known in antiquity as the *Aqua Ferentina*, the source of which was the rallying point of the Latin League. Charming retrospect of Marino. The road ascends, through woods of elms, ash-trees, ilexes, and chestnut-trees, to the edge of the crater in which lies the Lago d'Albano. On the left we enjoy a fine view of the lake and on the right, in the distance, appears the sea. Beyond (17 1/2 M.) *Castel Gandolfo* (p. 463) the road, known as the *Galleria di Sotto* (Galleria di Sopra, see p. 463), descends on the W. side of the crater to (19 M.) *Albano*. Thence to Genzano, see p. 465.

Albano. — Hotel Europa or *Posta*, Piazza Principe Umberto, on the tramway in the town, with good trattoria and café, R. 2 1/2-4, pens. 7 fr. — *Ristorante Salustri* in the Piazza Principe Umberto; the landlord procures bedrooms for visitors; *Trattoria Alhambra*, Piazza Umberto Primo (p. 465), well spoken of. — *Caffè Carones*, Piazza Principe Umberto.

Carriage with one horse to Nemi, one pers. 5, two pers. 8 fr.; to Rocca di Papa (p. 468), about 6 fr.; to Frascati viâ Rocca di Papa (incl. halt for a visit to the Monte Cavo), 12-15 fr. (bargain advisable).

Those who desire to make the tour mentioned at p. 457, viâ *Rocca di Papa* to *Monte Cavo* and back by *Nemi*, *Genzano*, and *Ariccia* (6-7 hrs.), must turn to the left at the Piazza Umberto Primo, cross the Piazza Principe Amedeo, and ascend to the right to the Capuchin convent.

Albano, officially *Albano Laziale* (1260 ft.), a small town with 8038 inhab., is supposed to owe its origin to the Emp. Septimius Severus, who here, about A.D. 195, erected the large barracks for the Second Parthian Legion in the *Albanum Domitiani*, or Villa of Domitian, on the Via Appia. [Numerous military tombs, mostly colossal sarcophagi, were found in 1866 above the Parco Chigi (p. 465) and left *in situ*.] The settlement that sprang up round these Albana Castra became the seat of a bishop in 460. It is re-

peatedly mentioned in connection with the contests of the popes with the citizens of Rome in the 11th century. In the possession of the Savelli from 1260 to 1697, it passed in the latter year into that of the papal government. Its lofty site and beautiful environs attract many visitors in summer, and it is an excellent centre for a number of interesting excursions.

Above the station is the Piazza Umberto Primo, a fine point of view. The upper end of the piazza is skirted by the Via Appia, in which is the tramway. Between the monastery of *San Paolo* and the loftily-situated *Capuchin Monastery* (p. 463) lay an *Amphitheatre*, the scanty remains of which are partly seen from the road. The church of *Santa Maria della Rotonda* stands on the foundations of an ancient circular temple. The ruins in the street of Gesù e Maria are supposed to be the remains of baths.

Outside the N.W. entrance to the town, to the right of the Via Appia (between this road and the avenue known as the Galleria di Sotto, p. 464), rise the remains of a large tomb, called without authority the *Tomb of Pompey*. — On the S.E., just outside of the town, to the right on the road to Ariccia, stands a remarkable ancient *Tomb in the Etruscan Style*, consisting of a massive cube, originally surmounted by five obtuse cones, of which two are still standing. It was formerly regarded as the tomb of Aruns Tarquinius or of the Horatii and Curiatii.

The railway goes on from Albano to *Cecchina* (p. 493), 3 M. (¼ hr.) to the S.

From Albano to *Rocca di Papa* and thence to the top of *Monte Cavo*, see pp. 467, 468.

From Albano to Genzano, 2½ M., tramway in ¼ hr. (fares 30, 15 c., return-ticket 45, 20 c.). This line (the continuation of that mentioned on p. 464) follows the high-road, and soon after starting passes the Etruscan tomb mentioned above. Farther on we cross the imposing *Viaduct* which spans the deep gorge between Albano and Ariccia, erected by Bertolini under Pius IX. in 1846-53, 334 yds. in length and 193 ft. in height, consisting of three series of arcades, one above the other. To the right we obtain a view of the extensive plain as far as the sea; to the left is the park of the *Palazzo Chigi*, a mansion built by Bernini, immediately to the left beyond the viaduct. This park, containing fine old timber, is kept in as natural a condition as possible. Permission to visit it should be obtained through the porter or gardener (fee ½-1 fr.).

¾ M. **Ariccia** (1350 ft.; *Trattoria Ludov. Laurenti* or *Ciccia Bianca*, Corso Garibaldi 4), a village with 3524 inhab., frequently attracts visitors in summer on account of the proximity of the woods. The women of Ariccia and Genzano are famed for their beauty. The ancient *Aricia*, which belonged to the Latin League, lay towards the S., in the *Valle Aricciana* (928 ft.), a valley below

the modern town, encircled by cliffs of tufa and probably of the same volcanic origin as the neighbouring lakes (see p. 456). It was the fifth station on the Via Appia, which runs towards Genzano on massive and still visible substructures, at the foot of the modern town now occupying the site of the ancient Arx or citadel. (A circuit of $^1/_2$ hr. by the valley, instead of the direct route from Albano to Ariccia, is interesting.) In the middle ages Ariccia passed to the Savelli, and in 1661 was purchased by the Chigi, the present proprietors. The domed church of *Santa Maria dell'Assunzione*, a baroque structure by Bernini (1664), was restored in 1771.

The beautiful and shady road to Genzano at first leads a little to the left and crosses three viaducts, which command fine views. Beyond the second viaduct it passes *Galloro*, formerly a Jesuit church, and, $^1/_2$ M. farther, the *Monte Pardo* (view). The road divides; the branch to the left descends to a Capuchin monastery and to the Lake of Nemi (below is a partly antique road to Nemi); that in the middle leads through an avenue to the ($^1/_2$ M.) Palazzo Cesarini; and that to the right (with the tramway) descends to the town.

$2^1/_2$ M. **Genzano.** — Pens. Danker, Via Garibaldi 21, pens. 4-6 fr. per day for a stay of at least ten days. — Trattoria Belvedere, with charming view; Ristorante Pizzotto, with view-terrace, well spoken of, Trattoria Torti, plain, both in the Corso Vittorio Emanuele.

Genzano (1430 ft.), founded in 1235 and raised to the dignity of a town in 1828, has 7376 inhab., who carry on a considerable cultivation of wine. Officially known as *Genzano di Roma*, the poverty-stricken place presents no attraction beyond its fine situation, high above the S.W. bank of the Lago di Nemi. The best view of the lake is from the garden of the *Palazzo Cesarini*, which slopes rapidly towards the water (entrance to the left, opposite the palace; admission occasionally granted on application at the palace). — The famous *Infiorata di Genzano*, or flower-festival, formerly celebrated at Genzano on the 8th day after Corpus Christi, no longer takes place.

The ****Lago di Nemi** (1045 ft.), about $3^1/_2$ M. in circumference (area 412 acres) and about 110 ft. deep, lies in an oval basin which is either a crateriform subsidence or a real crater. It is drained by an artificial emissarium. The water is beautifully clear, and rarely ruffled by wind. The precipitous wooded slopes of the basin are of tufa, streaked with lava; they are 330 ft. in height and are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple (p. 467) and grove (nemus) sacred to that goddess, whence the present name is derived. This exquisite lake, the gem of the Alban Mts., is especially beautiful when the sun is high.

From Genzano to Nemi 3 M.; by the Palazzo Cesarini we follow the road to the right, through the town, and past the church of the Santissima Annunziata. The carriage-road ($2^3/_4$ M.; omn.) skirts the upper margin of the lake, affording several fine views. — A beautiful footpath descends to the lake from Santissima Annunziata, and ascends again rather steeply near the mills below Nemi, traversing luxuriant orchards.

Nemi (1710 ft.) is a small mediæval town with an ancient castle of the Colonna, now belonging to Prince Ruspoli. The inn (*Trattoria De Sanctis*, fair) possesses a small veranda which commands a delightful *View of the lake and the castle of Genzano, of an old watch-tower beyond them, and of the extensive plain and the sea. Nemi is famous for its strawberries.

In the district below Nemi, known as 'I Giardini', considerable remains of the foundations of the *Temple of Diana* and a colonnade surrounding it have been discovered. A little farther on in the direction of Genzano, near the 'Casa dei Pescatori', 20-50 yds. from the bank, are the sunken remains of two large *State Barges* or *Imperial House-Boats* of the time of Caligula. Attempts made in 1895 and 1904 to raise them resulted in the discovery of several tasteful bronze ornaments, mosaics, etc. (see p. 196).

An alternative route for the return from Nemi direct to Albano is the above-mentioned footpath on the N.W. bank of the lake.

From Nemi to the (2 hrs.) top of Monte Cavo (p. 468) a guide is advisable on account of the intricate forest-paths (1-$1^1/_2$ fr.).

Monte Cavo.

The ascent of Monte Cavo may be accomplished in about $^3/_4$ hr. from *Rocca di Papa*, and in about $2^3/_4$ hrs. from *Albano*. From *Nemi*, see p. 469 and above.

From Frascati to Rocca di Papa, $4^1/_2$ M., tramway (comp. p. 457) in 47 min. (fares 75 or 50 c.). This line is a branch of the tramway from Rome to Albano and Genzano. To ($1^3/_4$ M.) *Bivio Squarciarelli*, see p. 464. The branch-line hence to Rocca di Papa runs to the S. of the under-mentioned road and ascends to the station of ($4^1/_2$ M.) *Rocca di Papa* (Valle Oscura), which is about 650 yds. from the village (cable-tramway to the piazza). — The Road (one-horse carr. $7^1/_2$, there and back 10 fr.; two-horse carr. 10 fr.) diverges to the S.E. from the road to Marino (p. 462) at the *Ponte degli Squarciarelli* (p. 464), and ascends steadily, towards the end in windings.

From Albano to Rocca di Papa, about $4^1/_2$ M. (carriages, see p. 464; walkers require about $1^3/_4$ hr.). The road (bad in places) leads to the right below the Capuchin convent (p. 465), and after 12 min., at the park of the Palazzo Chigi (p. 465), is joined by a road coming from Ariccia. About $^3/_4$ M. farther on the road to the Galleria di Sopra (p. 463) diverges to the left, forming a short-cut for

pedestrians from Albano. — The road soon enters a fine wood; the soil is composed of scoriæ and ashes from the crater of Monte Cavo.

From a bridge, about 1¼ M. short of the Madonna del Tufo (see below), a broad and stony road, diverging to the left, leads in 12 min. to the Franciscan monastery of **Palazzuola,** situated above the E. margin of the Alban Lake and visible from the highroad. The monastery dates from the 13th century. Its garden contains a curious antique rock-tomb. Hence we may follow the S. bank of the lake to Albano; see p. 461.

The road now ascends more steeply and, beyond the *Madonna del Tufo* (ca. 2130 ft.; trattoria), commands a splendid *View (finest by evening light) of the Alban Lake, the mountain-slopes, with Marino and Grottaferrata, and the Campagna stretching away to Rome. Crossing several streams of basaltic lava it reaches Rocca di Papa. Instead of following the road to the left to the town, we may ascend direct to the Campo di Annibale from beside a huge lime-tree enclosed by a low wall.

Rocca di Papa. — Albergo e Trattoria dell' Angeletto, two houses in the Piazza in the lower part of the town, R. 1½-2, pens. from 7 fr., plain but good; Alb. e Tratt. Belvedere, in the Via del Tufo, above the town (fine view). — Pension Cosmopolis, Viale Silvio Spaventa, near the station of the cable-railway, pens. 8 fr. (open in summer only). — Tramway to *Rome*, see p. 467.

Rocca di Papa (2030-2490 ft.), picturesquely perched on a rock, with 4023 inhab., is now a favourite summer-resort of the Romans, with numerous villas, and lies amid fragrant woods on the outer margin of the great extinct crater of *Campo di Annibale* (2460 ft.), so named from the unfounded tradition that Hannibal once pitched his camp here. The garrison of Rome occupies summer-quarters here from July till September. At the upper end of the town is a seismographical station *(Osservatorio Geodinamico)*.

In order to reach the summit of Monte Cavo we turn to the right on the rim of the crater, which is reached by a walk of 15-20 min. through the steep lanes of the town, and ascend the stony path. In 12 min. more we reach the well-preserved *Via Triumphalis*, an antique road, paved with basalt, once traversed in triumphal procession by the generals to whom the Senate refused a triumph at Rome. From two open spaces, about three-quarters of the way up, a better view than from the top is obtained, to the right of Marino, to the left of the Lago d'Albano, Albano, Ariccia with the viaduct, Genzano, the Lago di Nemi, and Nemi itself.

On the summit of the ***Monte Cavo** (3115 ft.), the ancient *Mons Albanus* (an ascent of ¾ hr. from Rocca di Papa), stood the venerable sanctuary of the Latin League, the *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its scanty ruins were destroyed about 1777, when Cardinal York, the last of the Stuarts (p. 370), built a Passionist monastery (now suppressed) on the spot. A portion

only of the ancient foundations is preserved on the S.E. side of the garden-wall. Unpretending inn, with view-tower. The view embraces the sea, the coast from Terracina to Cività Vecchia, the Volscian and Sabine Mts., Rome and the Campagna, and below the spectator the beautiful Alban Mts. The distant view, generally obscured by mist, is seen to the best advantage immediately before sunrise, after sunset, or when a passing shower has cleared the atmosphere.

From Monte Cavo to Nemi, about 1½ hr. (guide from Rocca di Papa, 1-1½ fr., convenient though not necessary if the following directions be carefully observed). A steep and stony footpath descends from the S.E. angle of the top, and in 8-10 min. joins an easy path from the Campo di Annibale, which we follow to the right. Fine view of the Lago di Nemi and the sea. About 25 min. farther on a path diverges to the left and another to the right, but our route leads straight on. At the fork 10 min. farther we keep to the right, at the (10-12 min.) next fork to the left, and in 1 min. reach a broad road, which we follow to the right for 12 min. when we turn to the left. At the (3 min.) spring we turn to the left, then to the right almost immediately and follow a stony path which soon brings us in sight of Nemi.

3. The Sabine Mountains.

That chain of the Apennines which descends abruptly and bounds the Roman plain on the E., named Sabine Mts. from the ancient inhabitants, attains a height of 4490 ft. and is full of interest for lovers of the picturesque. It forms the margin of the mountain-range on the side facing the Roman depression occupied by volcanoes (comp. p. 428). Mt. Soracte (p. 108) and Cape Circeo (p. 503) are its isolated outliers. The Volscian Mts. (p. 495), to the S.E. of the Alban Mts., form a continuation of the great Apennine system. The unfruitful limestone rock has been covered by fertile volcanic ashes, and consequently has been made capable of bearing luxuriant crops. The olive-trees of the district are famous. — As a rule the Inns are good, though plain, but enquiry as to charges should be made beforehand; usual charge for board and lodging 5-6 fr., and ½ fr. gratuity. — Carriages are not always to be had except at Tivoli. The public conveyances are not recommended when ladies are of the party.

Those whose time is short must be satisfied with a visit to Tivoli, which was a favourite summer-resort of the Romans in the time of Horace. A fine day in April or May, when the vegetation is at its freshest, is the best time for this excursion. Subiaco also may be visited in a day. — If several days are devoted to the Sabine Mts., and they are well worth it, the following tour may be made: 1st day, from Rome by early train to *Tivoli*, thence in the evening or the next morning to *Subiaco* (p. 479); 2nd day, visit the monasteries in the morning, and in the afternoon walk or drive to *Olevano* (p. 484); 3rd day, walk or take the diligence to *Valmontone* (p. 496) or *Palestrina* (p. 482), and return thence by rail to Rome (or to *Segni*, comp. p. 496). Those who wish to reserve Tivoli, the culminating point, for the end may proceed as follows: 1st day, from Rome by early train to *Palestrina* or *Valmontone*, and thence walk or take the diligence to *Olevano;* 2nd, to *Subiaco;* 3rd, to *Tivoli;* 4th, back to Rome. — A pleasant drive may be taken from Tivoli to *Subiaco* or *Genazzano* (pp. 479, 484; 3½-4 hrs.).

From Rome to Tivoli.

Those who propose to devote one long day to Hadrian's Villa and Tivoli should proceed to Tivoli by steam-tramway, breaking their journey at the Villa, and return to Rome by railway, as the last tramway-car from Tivoli usually starts at a comparatively early hour. To visit the Villa from Tivoli by carriage (there and back) takes more time.

1. RAILWAY (Rome, Sulmona, and Castellammare-Adriatico line), 24½ M. in 1-1¾ hr. (fares 3 fr. 80, 2 fr. 65, 1 fr. 95 c.). On Sun. and holidays return-tickets are issued at a single fare. This route is more picturesque than that of the steam-tramway (see p. 471).

The trains start from the principal station at Rome (p. 149). On the right soon appears the ruined *Torre degli Schiavi* (p. 438). — 5 M. *Cervara di Roma*, the grottoes near which were once celebrated for the artists' festivals held in them. — 7½ M. *Salone*. A villa here, built in 1525 from Baldassare Peruzzi's designs for Card. Ant. Trivulzi, has interior decorations by Giov. Maria Falconetto. — 9 M. *Lunghezza*, the ancient *Collatia*, a 'tenuta' belonging to the Duca Strozzi, with a 15th cent. baronial castle, prettily situated in the well-wooded valley of the *Teverone*.

12½ M. *Bagni* is the station for *Acque Albule* (p. 471). — The railway next crosses the highroad to Tivoli. To the right fine view of the road and of the railway-viaducts farther on, with the mountains in the background. — 15½ M. *Montecelio*, formerly called *Monticelli*, said to occupy the site of the ancient *Corniculum*. — The line begins to ascend rapidly.

20½ M. *Palombara-Marcellina*. The little town of *Palombara Sabina* (1220 ft.; Caffè Nazionale), with 4517 inhab. and a picturesque château of the 15th cent., built by the Savelli but now belonging to the Torlonia, is situated on an isolated hill, 6 M. to the N. (seat in a carriage, 75 c.). About 2½ M. to the S.W. is the old Benedictine abbey-church of San Giovanni in Argentella (9th cent.), with a 13th cent. tower and an Iconostasis (of 1170) at the end of the left aisle.

Palombara station is the best starting-point for the ascent of **Monte Gennaro** (4170 ft.), one of the highest peaks of the Sabine Mts., familiar to the eye of every visitor to Rome. The excursion may be made from Rome in one day. A luncheon-basket should be provided; water is scarce on the mountain. We follow the high-road from the station to (¾ hr.) the village of *Marcellina* (920 ft.; poor osteria), where we obtain a guide (2-3 fr.; to Vicovaro 5 fr.). Thence we follow the conspicuous ravine of the *Scarpellata*, make a circuit to the E. partly through wood, and finally cross the (3½ hrs.) upland plain of *Pratone* (3355 ft.) to the (1¼ hr.) summit, known as the *Monte de' Zappi* (4170 ft.; trigonometrical signal). The view from the top is very extensive, comprising the coast from Mte. Circeo as far as the lake of Bracciano, the broad plain with innumerable villages, from the Volscian and Alban Mts. as far as Soracte and the Ciminian Forest; then the Apennines, as far as the snowy peaks of the Abruzzi. — The descent may be made to the S. from the Pratone (see above) to the village of *San Polo de' Cavalieri* (2135 ft.), whence a road leads to the station of *San Polo* (p. 478), or to the E. from the Pratone viâ the (40 min.) excellent spring *Fonte di Campitello* to *Rocca Giovane* and thence through the *Valley of the Licenza* (p. 478) to (ca. 5 hrs.) the station of *Vicovaro* (p. 478).

A view of the Campagna opens on the right as the train proceeds: in front, Tivoli, with the beautiful cypresses of the Villa d'Este (p. 476). Beyond a tunnel we enjoy a view to the right of the waterfalls (p. 475) and the town. A short and a long tunnel follow. — 24½ M. *Tivoli;* the station is outside the Porta Sant' Angelo (p. 474).

2. Steam Tramway, 18 M., in 1¼-1¾ hr. (fares 2 fr. 50, 1 fr. 85 c., return 3 fr., 2 fr. 20 c.; return on Sun. and holidays for single fare). Tickets to *Bagni* (see p. 470), including bath, are issued for 3 fr. and 1 fr. 90 c. The cars are very cold in winter. They start outside the *Porta San Lorenzo* (electric tramway thither, see Line A, p. 4 in the Appx.; Cab, see p. 6 in the Appx.). — Travellers with through-tickets are allowed to break their journey in order to visit Hadrian's Villa (past which the steam-tramway runs), which, if time presses, can be done in 2 hrs. Or visitors may walk from the Villa to Tivoli, as suggested at pp. 474 and 477.

The tramway follows the highroad, which quits Rome by the Porta San Lorenzo (p. 210) and is generally identical with the ancient *Via Tiburtina.* On the right is the church of San Lorenzo (p. 210). — 3¾ M. *Ponte Mammolo,* a station beside the bridge over the *Anio,* now called the *Teverone,* which is said to be named after Mammæa, mother of Alexander Severus. This river forms the celebrated cascades at Tivoli, and falls into the Tiber at the Ponte Salario (p. 435). — 7 M. *Settecamini.*

12½ M. **Bagni** (two *Osterie*), the station for the sulphur-baths of *Acque Albule* (restaurant), the Roman *Aquae Albulae,* with swimming and single baths for ladies and gentlemen. The water (73,4° Fahr.), the unpleasant smell of which is due to its strong impregnation with sulphuretted hydrogen, rises from the tufa rock and is probably the outlet of a subterranean source from the Apennines.

In the vicinity are the travertine quarries which furnished building-material for ancient and for modern Rome, for the Colosseum and for St. Peter's alike. The stone (Lapis Tiburtinus) is soft and easy to work when freshly quarried, but it hardens on exposure. The Anio is crossed by the *Ponte Lucano* (station, 14½ M.), near which is the well-preserved *Tomb of the Plautii,* dating from the early empire, and resembling that of Cæcilia Metella (p. 443).

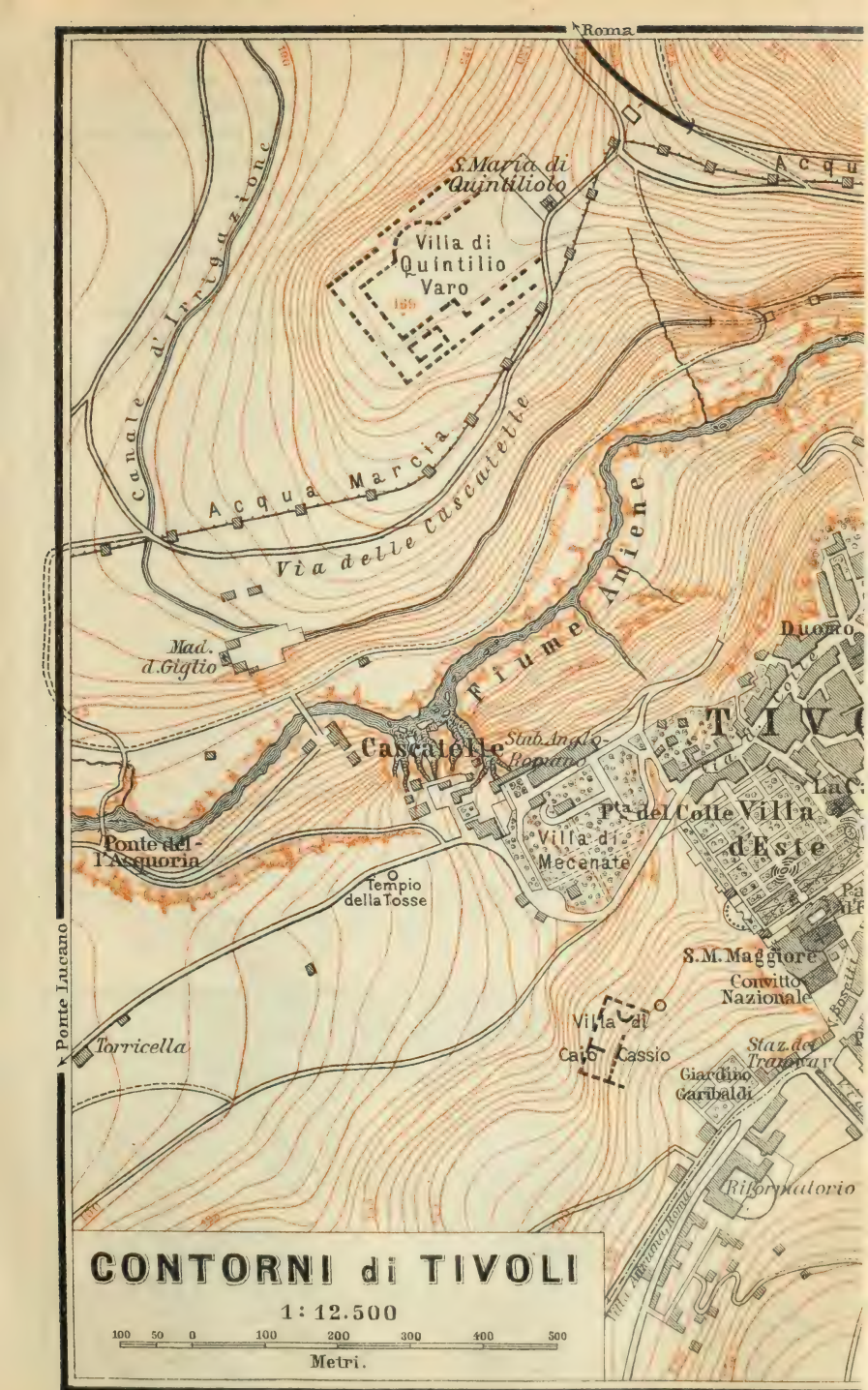
15½ M. **Villa Adriana** (Caffè-Ristorante, with garden, at the tramway-station). The entrance of the villa (comp. the Map, p. 472) lies about ¼ hr.'s walk from the tramway-station (cab usually to be had, 1-1½ fr. for 1-4 pers.). A fine avenue of cypresses leads from the entrance to the lower *Casa della Guardia,* where tickets are sold (1 fr., Sun. free; permesso, see pp. xxiv).

The *Villa of Hadrian, which with its magnificent grounds occupies an area of about 160 acres (four times larger than the Palatine), dates from the later years of the far-travelled emperor (d. A.D. 138). Hadrian, as his biographer Spartian relates, 'created in his villa at Tivoli a marvel of architecture and landscape-gardening;

to its different parts he assigned the names of celebrated buildings and localities, such as the Lyceum, the Academy, the Prytaneum, Canopus, the Stoa Pœcile, and Tempe, while in order that nothing should be wanting he even constructed a representation of Tartarus'. After the death of its founder this gigantic construction is mentioned only once in ancient history, when the Emp. Aurelian assigned a villa at Tivoli, near the 'Palatium Hadriani', to Zenobia, the captive queen of Palmyra. In the 16th cent. a profitable search for works of ancient art was instituted here, and the ruins yielded many of the principal treasures of the Vatican, Capitoline, and other museums. Unfortunately, however, the destruction of the buildings kept pace with the search for treasures of art, until in 1871 the Italian government purchased the villa from the family of the Braschi. Systematic excavations have been carried on since 1890.

Archæologists have tried to identify the extant ruins with the buildings mentioned by Spartian in the passage cited above, and though it is generally doubtful we here follow the usual terminology. One of the chief charms of the Villa is its landscape beauty.

Adjoining the watchman's hut is the so-called *Teatro Greco*, of which the stage and the rows of seats are still clearly distinguishable. Skirting the posterior wall of the stage, we then ascend to the right through an avenue of cypresses, passing a building of the 16th cent. (now used as the Casa dei Custodi) and the so-called *Nymphaeum*. At the end of the avenue is the *Poecile* (Ital. *il Pecile*), consisting of a huge colonnade, surrounding a rectangular garden with a large water-basin in the centre. This has arbitrarily been assumed to be an imitation of the στοὰ ποικίλη, or painted porch (*i.e.* adorned with paintings) at Athens, though we have no information as to the actual appearance of that edifice. The wall (220 yds. long) which bounds this on the N. runs almost due E. and W., so that of the arcades on either side one lay in shade while the other had a full S. aspect. The natural plateau of the hill has been enlarged on the W. and S.W. by gigantic substructures, which contain three stories of vaulted chambers, accessible through an entrance on the S. side of the square (Pl. 1), near the cypress-tree. These chambers, generally called *Le Cento Camerelle*, are supposed to have been occupied by the imperial guards or slaves. — At the N.E. corner of the square is the entrance to the *Sala de' Filosofi*, with niches for statues. From it we enter a *Circular Building* (Pl. 3) containing a water-basin and an artificial island adorned with columns; this is usually described as a *Natatorium* (swimming-bath) or *Teatro Marittimo*, but it is more probably a pavilion, used perhaps as a summer dining-hall. To the E. of this building was situated the *Principal Palace.* We first enter, at a somewhat higher elevation, a rectangular court *(Cortile della Biblioteca)*, the left side of which is occupied by the so-called *Library* (Pl. 4),



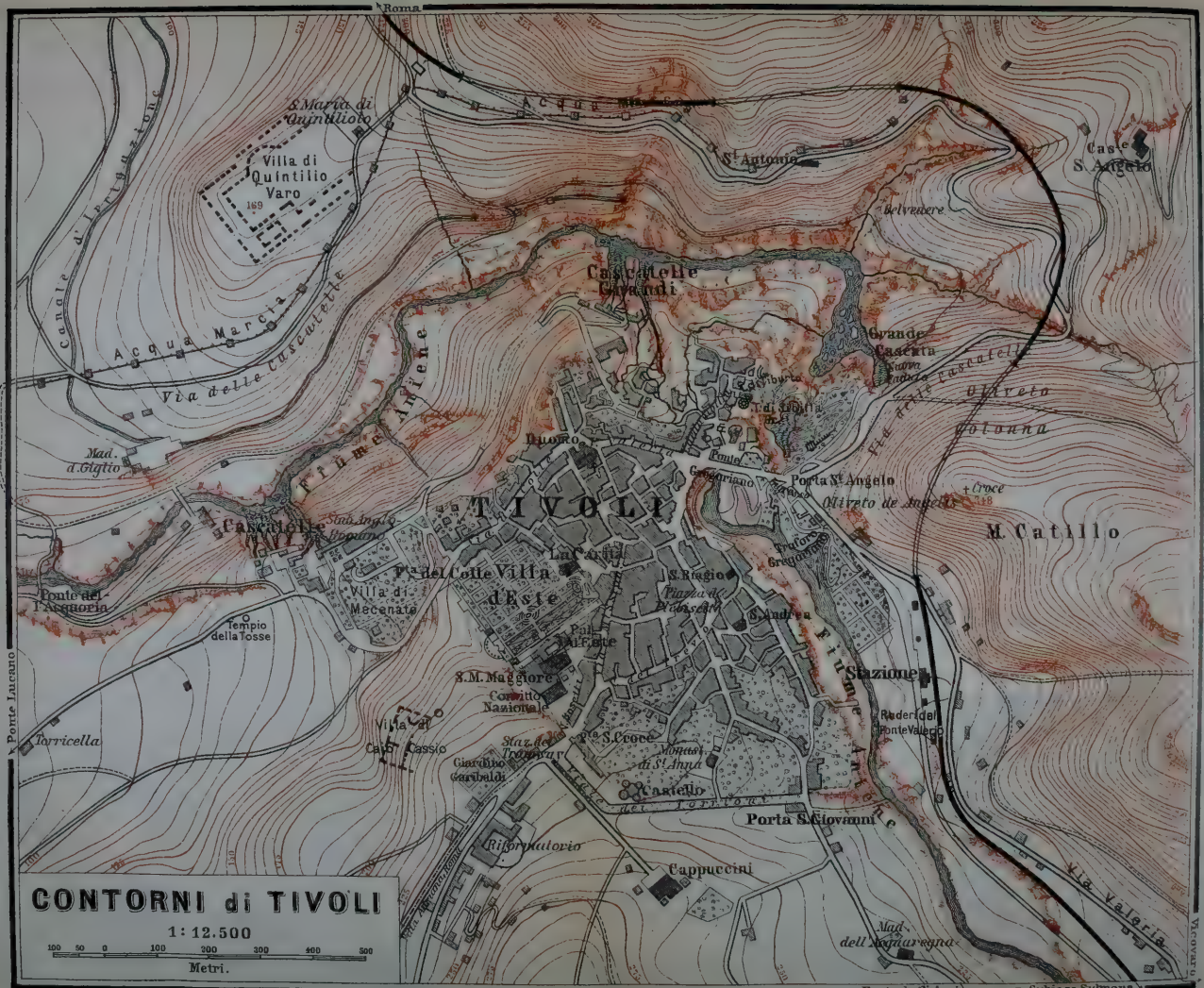
CONTORNI di TIVOLI

1 : 12.500

100 50 0 100 200 300 400 500

Metri.

Geograph. Anstalt v. Wagner & Debes, Leipzig.



CONTORNI di TIVOLI

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100 50 0 100 200 300 400 500

Metri.

Geograph. Anstalt v. Wagner & Debes, Leipzig.

which still remains with the exception of the upper story. To the N. lay a *Garden*. On the E. side of the court is the so-called *Ospedale* (Pl. 5), a broad corridor flanked on both sides by chambers with a cruciform ground-plan and well-preserved remains of mosaic pavements. A lower corridor, on the left side of which was a fine vestibule, leads N.E. to a room supposed to have been a *Triclinium*, commanding a fine view of Tempe, Tivoli, and the mountains. Hence we ascend through an olive-grove to the *Doric Peristyle* (Pl. 6) and a large rectangular space known as the *Giardino*. Some fine mosaics (p. 399) were found in the adjoining rooms *(Triclinio)*. On the E. side of the Giardino is the *Œcus Corinthius* (Pl. 7), a hall the ends of which are occupied by large semicircular recesses. In the centre are two small fountain-basins. Quitting the Œcus Corinthius at its S.E. corner and passing through an octagonal vestibule, we next enter the so-called *Piazza d'Oro*, a court surrounded with a colonnade of 68 columns, alternately of Oriental granite and cipollino, of which the bases alone are now *in situ*. The costly material of the decorations found here in the excavations of the 18th cent. gave rise to the name. On the S.E. side of the Piazza d'Oro is a domed chamber, with a semicircular apse, containing water-works and a fountain.—We now return to the Œcus Corinthius, to the left of which is the *Basilica*, with 36 marble pillars. On the S.W. is a room with an exedra, in which is an elevated basis or platform; this is supposed to be the throne-room.

We return to the Giardino, skirt its S. side, and follow the path leading to the S. past a handsome semicircular *Exedra* (Pl. 9), with a water-basin, to the *Quartiere dei Vigili*, an isolated lofty building supposed to have been occupied by soldiers or by imperial officials. Farther on is a large block of buildings facing the W. We pass through a *Cryptoporticus* and enter a suite of rooms from which we overlook the *Stadium*. On leaving the palace we proceed to the S. along the substructures. In the middle of the lower-lying space which they enclose are the *Thermae*, with remains of tasteful stucco ornamentation. To the left as we leave the Thermæ opens the *Valley of Canopus*, artificially cut in the tufa rock. 'Canopus', says Strabo, 'is a town 120 stadia from Alexandria, containing a highly-revered temple of Serapis . . . . Troops of pilgrims descend the canal to celebrate the festivals of this goddess. The neighbourhood of the temple swarms day and night with men and women, who spend the time in dancing and singing with the most unbridled merriment'. Hadrian constructed the canal, with the temple in the background, for festivals to be celebrated in the Egyptian manner. At the end of the valley is a large and well-preserved recess, with a fountain, beyond which was a system of subterranean halls, terminating in a cella with a statue of Serapis. Many of the Egyptian works of art in the Vatican (p. 405) were dis-

covered here. — A visit should be paid also to the *Torre di Roccabruna* or *Torre di Timone* (see lower part of the Plan), a square building commanding a fine view (4 min. from the Canopus).

The more distant parts, to the S., now occupied by private owners and covered with fine olive-groves, are more difficult to reach and to identify. In the grounds of the Villa Bulgarini lies the so-called *Academy*, more probably a residential palace like the principal palace to the N. To the E. of this is the *Odeum*, with the remains of a stage and rows of seats. To the N. of the Odeum is an extensive subterranean hall, about 340 yds. long and 110 yds. wide, called the *Inferi*, erroneously supposed to be the *Tartarus* mentioned by Spartian. The colonnade supposed to be the *Lyceum* and the so-called *Prytaneum*, farther to the S.E., belonged to private villas. All these remains are much ruined.

Returning from the Canopus and passing in front of the above mentioned Thermæ, we reach a second series of *Baths*, smaller but in better preservation than the others. We pass through a modern door into the Tepidarium, a vaulted apartment with two large baths, beyond which is the octagonal Apodyterium, to the left of which is the circular Frigidarium. The uses of the remaining apartments cannot be more particularly ascertained. The ancient entrance was on the N. side, facing the Pœcile. — We then return to the Stoa Pœcile, pass through the door in the N. wall, and reach the cypress avenue leading to the exit. — On our way back we may enjoy the grateful shade of the ilex-grove below the Giardino (see Plan) and the view of Tivoli and the Vale of Tempe.

Tivoli lies about 1 hr's. walk (p. 477) above the Villa Adriana; 1/4 hr. by tramway.

The tramway-line makes a wide curve to the S.E., ascends steeply through olive-groves past (16 1/2 M.) *Regresso*, and ends at the (18 M.) *Porta Santa Croce*, the S.W. gate of Tivoli. From the gate we ascend through the town to the piazza to theW. of the Ponte Gregoriano, whence the Vicolo della Sibilla leads to the left to the temples, while the street crossing the bridge to the right leads to the waterfalls.

Tivoli (Plan, see p. 473). — **Hotels** (previous enquiry as to charges necessary). Regina (Pl. a), Piazza del Plebiscito, 20 R. from 2, déj. 2-3, pens. 5-6 fr.; Sirena, opposite the entrance to the waterfalls, with view of the temples, 20 R. at 3, déj. 2 1/2, D. 3 1/2, pens. 7 fr.; Sibilla, situated near the temples, with view, 20 R. at 2, pens. 6-7 fr. — *Chalet-Restaurant des Cascades*, Villa Gregoriana, near the entrance to the waterfalls; *Ristorante del Plebiscito*, near the Regina, déj. 1 1/2 fr., modest but well spoken of (with bedrooms). — *Caffè d'Italia*, at the tramway-terminus.

A visit to the Waterfalls takes 1-1 1/2 hr. Guides (entirely superfluous) and beggars are numerous and importunate.

Carriage to the Villa Adriana (p. 471) with one horse 4, two horses 6 fr., there and back, including 1 1/2 hr.'s stay, 6 and 10 fr. An omnibus occasionally plies to the Villa (return-fare 1 fr. 60 c.). — Carriage and pair to Licenza (p. 479), about 15 fr.

Tivoli (760 ft.), the *Tibur* of antiquity, with 12,881 inhab., is splendidly situated on a limestone chain, a S. offshoot from Monte

Gennaro (p. 470), which here interrupts the course of the river Anio and causes it to wind through a ravine at the end of which are the celebrated waterfalls. It existed, according to a later tradition, as a colony of the Siculi long before the foundation of Rome. In 380 B.C. Camillus subjugated Tibur along with Prænestе, after which it formed a member of the league of the Latin towns allied with Rome. Hercules and Vesta were chiefly revered at Tibur. Many of the Roman nobles of the Augustan age, including Mæcenas, and the emperor Augustus himself, founded beautiful villas here; under Hadrian the splendour of the place attained its climax. In the middle ages it participated in the fate of Rome. In 1460 Pius II. founded the citadel on the ruins of the amphitheatre. The modern flourishing town has narrow streets lighted by electricity; it is said to be damp and windy in spring.

Arrival by tramway, see p. 474. Those who arrive by rail (p. 471) enter the town by the *Porta Sant'Angelo* on the N.E., immediately to the left of which is an iron gate forming the usual (E.) entrance to the grounds at the waterfalls (see below; visitors entering here may quit the grounds by the gate near the temples, on the other side of the valley). Straight on is the *Ponte Gregoriano*, spanning the river above the falls, leading to a small piazza (p. 474), from which the main street runs to the left to the Porta della Croce and the Vicolo della Sibilla to the right to the Albergo Sibilla (on the right) and the temples.

The *Temple of the Sibyl, which stands in the court of the hotel, is called by some authorities a temple of *Vesta* or of *Hercules Saxanus*. It is a circular edifice, surrounded by an open colonnade of 18 Corinthian columns, 10 of which are preserved. This temple was used as a church in the middle ages, to which period the round niche in the interior belongs. The door and windows contract at the top. It stands on a rock above the waterfalls, of which it commands an admirable view. The ruins on the projecting rock to the right were caused by an inundation of the Anio in 1826, which carried away part of the village; to the extreme left is the new waterfall (see below). — Beside the Tempio di Sibilla is another little temple of oblong shape, with four Ionic columns in front, supposed to have been dedicated to *Tiburtus*, or to the *Sibyl*. Until 1884 it was incorporated with a church. An iron gate near it is the W. entrance to the grounds of the waterfalls, but it is open on Sun. only.

On week-days the only entrance to the **Waterfalls is by the iron gate on the other (E.) side between the Porta Sant'Angelo and the Ponte Gregoriano (see Plan, 'Ingresso'; admission $^1/_2$ fr., Sun. free; guide, see p. 474). The path directly opposite the entrance leads to the upper end of the *Traforo Gregoriano*, which consists of two shafts, 290 and 330 yds. long respectively, driven through the rock

of Monte Catillo (p. 477) in 1825-35 by the engineer *Folchi*, to protect the town from inundations by providing a sufficient outlet for the Anio even in time of flood. Near it is an arch of an antique bridge in 'opus reticulatum'. As, however, the cutting can be entered from the lower end only, visitors entering the grounds usually turn at once to the left, pass (to the left again) through an archway below the road, and follow the margin of the valley, enjoying a view of the two temples on the left. We then reach a *Terrace* planted with evergreen oaks, whence we obtain a charming view of the temple of the Sibyl, above us, and, below, of the *New Waterfall* (354 ft. high), by which the Anio emerges from the Traforo Gregoriano. Passing through a door, which a custodian opens (10-15 c.), we may proceed to the fall and the entrance of the tunnel (372 paces long; the walk by the roaring stream is far from pleasant). — From the terrace we retrace our steps for a short distance, and then, bearing constantly to the right, follow the footpath (not the stone steps) descending to the valley; to the left are some Roman substructures; halfway down, near some cypresses, a path descends to the right to a *Platform* of masonry, immediately above the new fall. — We now return to the main path and descend at first in zigzags and afterwards in steps. We descend to the lowest point to which it leads, finally by a flight of stone steps, wet with spray, to the fantastically-shaped *Sirens' Grotto*. — From the grotto we return to the point where the paths cross, and ascend the path on the other side of the valley to a *Gallery* hewn in the rock, the apertures of which we observe some time before reaching it. At the end of the gallery the path again divides; the branch to the left leads across an iron bridge to the *Grotto of Neptune*, formerly the channel of the main branch of the Anio. — We now turn to the entrance of the gallery and follow the path to the left, ascending in zigzags to the above-mentioned exit near the temples, which is opened on week-days for a few soldi.

The *Villa d'Este, to the W. of the town, one of the finest of the Renaissance period, was laid out by *Pirro Ligorio* in 1550 for Card. Ippolito d'Este and belongs now to Archduke Francis Ferdinand of Austria-Este. We enter by the side-gate (adm. 50 c.) adjoining the church of Santa Maria Maggiore and descend to the right towards the main entrance (closed) on the highroad, in order to enjoy thence the fine view of the picturesquely neglected grounds rising gradually in terraces, with their rich vegetation. At the foot is a rondel with a pond and the tallest cypresses in Italy (210 ft.; trunks nearly 10 ft. thick). At the ends and at the intersections of the cross-walks as we ascend are ornamental fountains fed by water from the Anio. The unfinished casino, at the top, contains indifferently preserved frescoes by the brothers Zuccaro, Girol.

Casape
M.te S.Angelo
m. 1.268
M.te Ripoli
R. degli Arci
Arci
Mentorella
Regresso
Bivio
Bivio
Regresso
Colle Castellano
Via Valle dell'Orzaro
Via Prenestina
Via Labicana
Via Gabina
Via Prenestina
Via Gabina
VILLA ADRIANA
Via Tiburtina
Via Tiburtina
Via Tiburtina

Moricone
Sartine
PALOMBARA SABINA
Comitorio di S. Nicola
Trimerella Antonella
Ponte
Palazzetto
S. Martino
Formello
M.te Zappi
M.te Gennaro
Pratone
S. Giovanni in Argentella
S. Francesco
C.le del Tesoro
Cavallina
Rovine di Marcellina
C. Pasquali
C.le Morosco
Fonte S. Maria
Capraraccia
Poggio Cesi
Rovine
Capporetto
M.te M
Montecelio
(Cenina)
S. Michele
Marcellina
Casale
S.ta Maria
M.te Gen
Fonte Villa
C.le Ficoccio
C.le Cigliano
C.le Carcibove
Le Casette
Casale Battista Fontanile
Torre
Contea
Capella
Quarto d.e Mole
Staz.e di Montecelio
Staz.e di Palombara Marcellina
Castellaccio
C.le Vitriano
Pantano
C.le Lecinone
M.te Sterparo
Ruina
Ponte dei Prati
C.le Pastini
Cave di Travertino
Cacciarilla
C.le Piano
Staz.e S. Polo
Campo
Quinto Violo
Lefosse
C.le Campanella
Ponte delle Vigne
Limpido
Mandellute
Casale S. Angelo
Casal Nuovo
M.te Catillo
(Mons Catillus)
TIVOLI
(TIBUR)
C.le Vescovo
Acqua Marcia
Vallipitella
Ponte Lucano
Betti
Cappuccini
Via Tiburtina
Barco
Leonina
Roseto
Grea
Cave di Travertino
Cesarano
Rovina
Ingresso
Regresso
R. degli Arci
VILLA ADRIANA
Colle Cesarano
Le Scalette
M.te Ripoli
M.te S. Angelo
S. Vittorino
Casape

Percile
Licenza
M.te Larcione
1053
Villa d'Orazio
Molara
Collefranco
C.le Prioni
M.te Rotondo
980
F.so Vene Scritte
F.so Morale
M.te Marcone
1017
M.te della Casa
C.le Cesa Morale
943
C.le dell'Ospitello
C.le Mandela
681
Cineto Romano
Rocca Giovane
(Fanum Vacunæ)
Ronci
1002
M.te Follietoso
601
Ost.a della Ferrata
C.le Catino
Staz. di Cineto
Molara
(Digentia)
Mandela
487
Torre
Subiaco
507
M.te Cero
Acqua Marcia
Via Tiburtina
(Anio)
Armaro
S.ta Maria
Vicovaro
(Varia)
Staz. di Mandela
S. Cosimato
C.le Ollati
Staz.
Sepolcro
Costa di Arasalere
Cavalieri
Carignano
Saracinesco
908
F. Sabetia
Rio Merro
781
Saccomaro
Staz. Castel Madama
Colle Cerruto
793
Sambuci
Colle Cimino
Castel Madama
La Selva
650
M.te Roccasecca
M.te Colubro
571
S.ta Anna
C. Fraschetti
Empiglione
(Empulum)
Saxula
Fradolfo
Mola d'Empiglione
S. Pietro
Ciciliano
619
S.ta Liberata
F.te d'Empiglione
Passo Fortuna
La Rocchetta
C.le Cabone
Colle Paglivaro
Spina Santa
Gerano
Subiaco
Articoli Corrado
1:100.000
Kilom.
Engl. Miles

Muziano, and others. In 1865 Franz Liszt was consecrated in the chapel as secular priest by Card. Hohenlohe.

The best comprehensive view of Tivoli is commanded by the *Via delle Cascatelle, which leads to the N.E. from the Porta Sant' Angelo (p. 475) and skirts the slopes above the right bank of the Anio, between fine olive-trees. It affords beautiful views of Tivoli and its waterfalls, especially from (3/4 M.) the first terrace (marked *Belvedere* on the Map) and (1/2 M. farther) from the terrace beyond *Sant'Antonio*, whence also are seen the smaller waterfalls below the town, known as *Le Cascatelle*.

It is usual to turn here, but visitors who wish to proceed to Hadrian's Villa continue to follow the same road. About 1/4 M. farther on various ancient ruins, said to be the remains of a villa of Quintilius Varus, are seen near the small church of *Santa Maria di Quintiliolo*. A *'Villa of Horace'*, although the poet never had one at Tibur, is also pointed out by the guides. In about 20 min. more we reach a road descending in a few minutes to the left to the *Ponte dell' Acquoria*, by which we cross the Anio. On the left bank we reach in a few min. (to the S.) the road to Hadrian's Villa (see below).

The summit of *Monte Catillo* (1140 ft.) may be reached in about 25 min. by following the steep path that ascends to the right from the Via delle Cascatelle a little way beyond the Porta Sant' Angelo. The top, which is marked by a cross, commands a beautiful view of the Campagna and the valley of the Anio.

From Tivoli to Hadrian's Villa.

a. By tramway, see p. 471.

b. By carriage (p. 474) or on foot (1 hr.) by the Roman road issuing from the *Porta del Colle*, the W. gate of the town. To the right, a short distance from the town, is the erroneously named *Villa of Maecenas*, where an iron manufactory and the works for the electric lighting of the town are now established. On the other side of the road is an ancient circular building, known as *Tempio della Tosse*, or 'temple of the cough', probably a tomb of the Turcia or Tossia family. Farther on we pass, on the right, a road leading to the *Ponte dell' Acquoria* (see above). About 3/4 M. farther we reach the Villa Adriana station (p. 471) of the tramway.

c. The quickest route (3/4 hr.) for pedestrians is by the rough footpath diverging to the right (S.W.) about 100 yds. to the S. of the tramway-station outside the Porta Santa Croce; comp. the Maps, pp. 472 and 476.

d. By the Via delle Cascatelle, see above.

From Tivoli to *Palestrina* viâ Ponte Lucano and Gallicano, or viâ San Gregorio and Poli, see p. 483.

The beautiful Road from Tivoli to Subiaco or Genazzano (about 18 1/2 M.; carr. in 3 1/4-4 hrs.) quits the town by the *Porta San Giovanni*, the S.E. gate, and after ascending the valley of the Anio for a short distance, enters that of the *Fosso d'Ampiglione*. Beyond the *Ponte degli Arci*, by which we cross the brook, near some remains of the Aqua

Claudia (to the left; p. 440), a road diverges on the left to *Castel Madama* (see below); and beyond *Ciciliano* (2030 ft.), a village on the hill to the left, the road divides. The picturesque carriage-road to the left runs viâ *Gerano* (1645 ft.) to *Canterano* (1975 ft.; p. 479), whence it is prolonged to join the road from Cineto Romano to Subiaco (p. 479) at a point $3^1/_2$ M. from *Subiaco*. Our route leads straight on, ascending rapidly, viâ *Pisoniano* (1785 ft.) to *San Vito Romano* (2270 ft.), whence we descend once more, with a fine view of the Volscian Mts. and the valley of the Sacco, to *Genazzano* (p. 484).

From Tivoli to Subiaco.

23 M. Railway in $1^1/_2$ hr. (fares 4 fr. 40, 3 fr. 10, 2 fr. 5 c.; no return-tickets). As far as ($8^3/_4$ M.) *Mandela* we follow the Rome, Tivoli, and Sulmona railway; then diverge by a branch-line. — For the attractive carriage-route, see above.

The railway-station of Tivoli lies outside the Porta Sant'Angelo (p. 475). The train follows the right bank of the *Anio*, to the left of the road, the ancient *Via Valeria*, and the *Aqua Marcia* (p. 392). Fine view of the green valley to the right. — $2^1/_2$ M. *San Polo de' Cavalieri;* the village (p. 470) lies on the hill, $4^1/_2$ M. ($1^1/_2$ hr.) to the left of the station. Two tunnels. — 5 M. *Castel Madama;* the conspicuous village (1485 ft.; 3371 inhab.) lies high up on the other bank of the Anio, $2^1/_2$ M. distant. — We now pass through another tunnel and cross to the left bank.

$6^3/_4$ M. **Vicovaro** (1033 ft.). The small town (1986 inhab.) is on the right bank of the Anio, $^3/_4$ M. distant. On the way to it we pass, on the left, the church of *Sant' Antonio*, with a portico of ancient columns. Just below the entrance to the town are some remains of the walls of the ancient town of *Varia*. The octagonal chapel of *San Giacomo*, known as 'Il Tempietto', was built about 1450 by Dom. da Capodistria. The sculptured portals are by Giov. Dalmata. The *Orsini Palazzo* dates from the 13th century.

Beyond Vicovaro we traverse a long tunnel, penetrating the rocky hill on which the convent of San Cosimato stands.

$8^3/_4$ M. **Mandela** is the junction for the branch-line to Subiaco (p. 479). The village (1600 ft.), with a castle of the Marchese di Roccagiovine, lies on the hill to the N. It was formerly known as *Cantalupo*, but has lately resumed its ancient name ('rugosus frigore pagus', Hor. Epist. I. 18, 105). — Continuation of the line to Sulmona, etc., see *Baedeker's Southern Italy*.

The beautiful **Valley of the Licenza**, the ancient *Digentia*, which opens to the N. between Vicovaro and Mandela, is of special interest to scholars as the valley in which the Sabine farm of Horace is supposed to have lain. Diligence daily to Rocca Giovane 60 c., to Licenza 70 c. A few min. beyond the convent of *San Cosimato*, which lies $^1/_2$ M. to the W. of the station, we reach the road ascending the right bank of the Licenza. About $1^1/_2$ M. farther on the valley contracts beside a *Mill* (Mola; to Mandela, see p. 479), a few minutes beyond which the road ascending to Rocca Giovane diverges to the left at an acute angle (short-cuts by steep

ARNOLI
Rocca di Botte
Camerata nuova
Anticoli
Saracinesco
Marano
Agosta
Cervara di Roma
Rocca di Mezzo
Rocca Canterano
Cerreto Laziale
Canterano
Gerano
SUBIACO
Rocca S. Stefano
Pisoniano
S. VITO ROMANO
Affile
Rojate
Capranica Prenestina
Olevano Romano
Genazzano
Serrone
Mte Scalambra
Monti Ruffi
Monti Simbruini
Monti Prenestini
Monti Lucretili
Monti Sabini
Monti Tiburtini
Monti Cornicolani
Monti Ciciliano / Tivoli
Monti Sambuci
Monti Ausoni
Monti Volsci
Monti Lepini
Monti Ernici
Monti Simbruini
Monti Affilani
Monti Simbruini
Monti Simbruini
Monti Simbruini

and stony footpaths). Rocca Giovane does not become visible till we have almost reached it.

Rocca Giovane (1700 ft.; poor Osteria, where a guide may be obtained) is a village charmingly situated on a precipitous rock high above the valley of the Licenza, commanded by a palace of the Marchese di Roccagiovine. This is the *Fanum Vacunae* of Horace (Epist. I, 10). A rough path leads hence to the small terrace known as the *Capo le Volte*, where the villa of Horace was formerly supposed to lie, the hypothesis being strengthened by changing the name of the neighbouring hill from *Il Poggitello* to *Colle del Poetello*. We descend thence to the N.E., passing the picturesque *Fonte dei Ratini* or *degli Oratini* (names supposed to echo that of the poet), to the so-called *Cascata*, a ruined artificial construction (not antique). The spot where the *Villa of Horace* most probably lay is the flat space (1260 ft.), now occupied by fields, a little farther down. Several mosaic pavements of the Augustan period were found here, but have been covered up again. On reaching the road we may dismiss our guide and ascend by the stony channel of the Licenza ('me quotiens reficit gelidus Digentia rivus', Hor. Epist. I. 18, 104) to the (20 min.) village of **Licenza** (1570 ft.; poor Osteria), charmingly situated on a mountain-spur. Or we may return by the road to the ($1^3/_4$ hr.) railway-station of Mandela. The digression viâ the little town of Mandela (p. 478), reached by field-paths from the mill mentioned on p. 478, takes 1 hr. more.

Ascent of *Monte Gennaro* from Rocca Giovane, see p. 470.

On a steep rock to the S.E., about 3 hrs. from the railway-station of Mandela, lies the humble little hamlet of *Saracinesco* (2980 ft.; Osteria Belisari, poor), with 655 inhab., commanding a fine view, extending as far as Rome. This is the home of many artists' models (p. 169). The bridle-path from the station is fatiguing; a mule and driver should be ordered in advance (2 fr.). Descent from Saracinesco to Anticoli Corrado (see below), 2 hrs.

The Branch Railway to Subiaco (14 M.) crosses the Anio after $2^1/_2$ M. and follows its valley to the S.E. — 5 M. *Anticoli-Roviano.* The picturesque little hill-town of *Anticoli Corrado* (1680 ft.; Pensione Vincenzo Carboni, with view, R. $1^1/_2$, pens. $3^1/_2$ fr., well spoken of), on the hill $1^1/_4$ M. to the S., is much frequented by artists in summer. *Roviano*, which has another station on the Sulmona line, lies $1^1/_4$ M. to the N. The valley of the Anio now expands picturesquely. — 8 M. *Marano-Agosta.* The former of these villages lies on the left bank, the latter on the right bank of the Anio, the valley of which again contracts. From Agosta a bridle-path ascends to the N.E. to *Cervara di Roma* (3455 ft.), on a lofty rock. — 11 M. *Rocca-Canterano-Canterano-Cervara.* Rocca Canterano (2440 ft.) and Canterano (p. 478) lie on the hills to the right, the one $4^1/_2$ M. from the railway, the other $2^1/_2$ M. For Cervara, see above. — We are close upon (14 M.) *Subiaco* before we see it, charmingly situated amidst wood and rock.

Subiaco. — **Hotels** (previous enquiry as to charges desirable). Albergo dell' Aniene, at the top of the main street, R. (outside the hotel) 1, pens. 5 fr. ($4^1/_2$ fr. for a long stay), plain; La Pernice, in the first street to the left on entering the town, modest. — The French nuns of the *Convent of the Sacred Sacrament* take boarders, pens. from 5 fr. — *Carriage* with one horse to Olevano, including halt at the monasteries, about 8 fr. (bargain desirable).

Subiáco (1340 ft.) is a small town (8000 inhab.) of mediæval appearance, commanded by a castle of the 11th cent. which was formerly often occupied by the popes and is now the summer-residence of a cardinal. It was the ancient *Sublaqueum*, situated in the territory of the Æqui. It sprang up on the grounds of an extensive villa of Nero, which was embellished by three artificial lakes, the '*Simbruina stagna*' of Tacitus (Ann. 14, 22), which were destroyed by an inundation in 1305, and have given the village its name. On the bank of the Anio, opposite the monastery of Santa Scolastica, are seen walls and terraces of the time of Nero, who, according to Tacitus, narrowly escaped being struck by lightning while dining here. Not far from the station, above the left bank of the Anio, near the cemetery, is the convent-church of *San Francesco*, with an altar-piece by Antoniazzo Romano (1467) and early 16th cent. frescoes (by Sodoma?) in the 1st chapel to the right of the high-altar.

The environs are delightful, and the far-famed *Monasteries* (closed 12-3 p.m.) are very interesting. Guide unnecessary. The excursion takes about 3 hrs., and affords a succession of beautiful views. We follow the main street which intersects the town, upwards of $^1/_2$ M. in length, and afterwards ascends the right bank of the Anio. Above us are new electricity-works, deriving motive-power from the river. About $^1/_2$ M. from the last houses of the suburb of San Martino, before the road crosses the gorge by the lofty *Ponte Rapone* or *Ponte di San Mauro*, a path supported by masonry ascends to the left, passing several chapels (ascend to the left at the first) and leading to the ($^1/_4$ hr.) three —

***Monasteries of Santa Scolastica.** The first was founded in 530, one year after the foundation of Monte Cassino, by St. Benedict, who retired to this spot, and took up his abode as a hermit in one of the grottoes, now converted into chapels *(Il Sagro Speco)*. The monastery was afterwards confirmed in its possessions by Gregory I. and his successors. It was destroyed in the 7th cent., rebuilt in 705, and dedicated in 981 to St. Scholastica, sister of St. Benedict. It is now entirely modern. In 1052 a second monastery was erected, and a third was added in 1235 by the Abbot Landus. (If time is limited, these monasteries should be visited in returning from the Sagro Speco.)

The First Monastery (entrance to the right in the cloisters, beyond the anterior court) formerly had a library containing valuable MSS. In 1465 the Germans Arnold Pannartz and Conrad Schweinheim printed here the first book published in Italy, an edition of Cicero's 'De Oratore', which was followed by Lactantius and Augustine (1467), of which copies are still preserved here (comp. p. 258).

The Second Monastery, dating from 1052, was afterwards rebuilt in the pointed style. The court contains a quaint relief of 981 and two mediæval inscriptions.

The Third Monastery has a fine Romanesque arcaded court, begun in 1210-15, with Cosmatesque mosaics (p. lxiv) and possesses a few antiquities (sarcophagus with Bacchic scenes, fine columns, etc.).

The *Church of Santa Scolastica*, originally founded by Benedict VII in 975, was completely modernized in the 18th cent., and now contains nothing worthy of note, excepting some frescoes of 1426 in the chapel of St. Beda and fine carved choir-stalls. The campanile dates from 1053.

An ascent of 25 min. from Santa Scolastica brings us to *San Benedetto*, or *Il Sagro Speco* (2100 ft.), built against the rock, overtopped by a huge mass of stone, and shaded by oaks.

A corridor with some damaged frescoes of the Umbrian School leads to the Upper Church, which contains frescoes of scenes from the life of Christ and from the lives of St. Benedict and St. Scholastica, painted in the 13th cent. (perhaps Sienese). The adjoining Chapel of San Gregorio contains a freely retouched *Portrait of St. Francis of Assisi* (who visited the convent about 1218), without the halo or the stigmata, and therefore probably painted before 1228 (comp. p. 80). We then descend to the Lower Church, adorned with paintings of the Madonna, Massacre of the Innocents, Portrait of Pope Innocent III., etc., which were executed in 1219 by the otherwise unknown master *Conxolus*. The Sagro Speco, or grotto of St. Benedict, contains the statue of the saint by *Raggi*, a pupil of Bernini. The walls are decorated with venerable paintings.

The Garden of the monastery is well stocked with beautiful roses. They were, according to tradition, originally thorns, cultivated by St. Benedict for the mortification of the flesh, but converted into roses by St. Francis when he visited the monastery.

On leaving San Benedetto a visit should be paid to the fine point of view reached by a footpath on the right near the entrance gate. Having returned to the highroad, we may cross the Anio by the Ponte Rapone, and return to the town by a footpath on the right. — By the highroad, which is mentioned at p. 484, Olevano is about 12 M. distant.

The narrow road, ascending the picturesque ravine of the Anio from the Ponte Rapone (p. 480), passes (5 M. from Subiaco) the *Grotta dell' Inferniglio* (1590 ft.; good spring), whence a road leads to the left to (6 M. from Subiaco) the finely situated village of *Jenne* (2735 ft.; Locanda Vincenzo de Angelis). Farther up the valley of the Anio, at the (8 M.) *Ponte Cominacchio* (1750 ft.), a road diverges to the right for (10½ M.) *Trevi nel Lazio* (2693 ft.), the ancient *Treba*. To the left the road runs to the N.E., up the valley of the *Simbrivio*, to (13 M. from Subiaco) **Vallepietra** (2705 ft.; *Trattoria del Club Alpino*), situated in a mountain valley on the S.E. slope of Monte Autore (see below). About 5 or 6 M. to the N. of Vallepietra, at the foot of a perpendicular cliff (985 ft. high), beyond the chapel of *Spirito Santo* (3490 ft.), lies the *Santuario della Santissima Trinità* (4385 ft.; festival on the Sun. after Whitsunday). The **Monte Autore** (6080 ft.), the highest but one of the wooded *Monti Simbruini*, may be ascended (with guide) in 4-5 hrs. from Vallepietra viâ the Santuario and past a spring (5510 ft.). The direct ascent from Subiaco takes 5-6 hrs. Splendid panorama from the top. The descent may be made on the N.E. to (3 hrs.) *Cappadocia*, whence a road leads to (7 M.) *Tagliacozzo*, on the railway from Rome to Sulmona (see *Baedeker's Southern Italy*). On the N.W. the descent leads over the *Prato di Camposecco* (4345 ft.), an upland plateau, to *Camerata Nuova* (2655 ft.; Trattoria Giuseppe Mestici), whence a road leads viâ *Rocca di Botte* to the (5½ M.) station of *Pereto*, on the same railway.

From Rome to Palestrina.

Railway (Rome and Naples line) to (23 M.) *Palestrina* in 1¼ hr. (fares 4 fr. 30, 3 fr. 5, 1 fr. 95 c.). The express trains do not stop at Palestrina.

The railway emerges from the city-walls to the left of the Porta Maggiore. On the right are the arches of the Acqua Felice, which our line crosses beyond the Porta Furba (p. 440), afterwards running beside the imposing arches of the ancient Aqua Claudia (p. 440), some of which were used by Sixtus V. for his aqueduct. To the right are the tombs on the Via Appia. To the left the Sabine and Alban Mts.; at the foot of the latter, Frascati (p. 458) is conspicuous. — At (8¾ M.) *Ciampino* the lines to Frascati (p. 457), to Terracina (p. 497), and to Nettuno (p. 493) diverge.

The line, gradually ascending, skirts the slopes of the Alban Mts. Above, to the right, is Monte Porzio Catone (p. 461). Tunnels. — 16 M. *Monte-Compatri-Colonna.* Monte Compatri (p. 461) lies among the mountains about 2½ M. to the right of the station; Colonna occupies an isolated eminence (1140 ft.) in the plain, 1¾ M. to the E. of the station. Between them lay the ancient town of *Labīci* or *Labīcum.*

The line now traverses the great depression between the Alban Mts. and the Sabine Mts., with fine views of both ranges and of the Volscian Mts. in the foreground. — 21½ M. *Zagarolo;* the town (5528 inhab.) lies 2 M. to the N. of the station.

23 M. *Palestrina*, with the high-lying Castel San Pietro, is conspicuous from a considerable distance. The town is nearly 4 M. to the N.E. of the station (omnibus in about 1 hr., fare 50 c.).

Palestrina (1525 ft.; *Albergo dell' Armellino*, Corso Pierluigi 93; *Vedova Pastina-Bernardini*, Piazzetta della Fontana, about 5 fr. per day, both poor), a town of 7074 inhab., with steep and dirty streets, lies most picturesquely on the hillside. In the middle ages Palestrina was long the object of sanguinary conflicts between the powerful Colonnas and the popes, the result of which was the total destruction of the town in 1437. The territory was purchased in 1630 by the Barberini, who still own it. — The great composer *Giovanni Pierluigi da Palestrina*, who died in 1594 as director of the choir of St. Peter's, was born here in 1524.

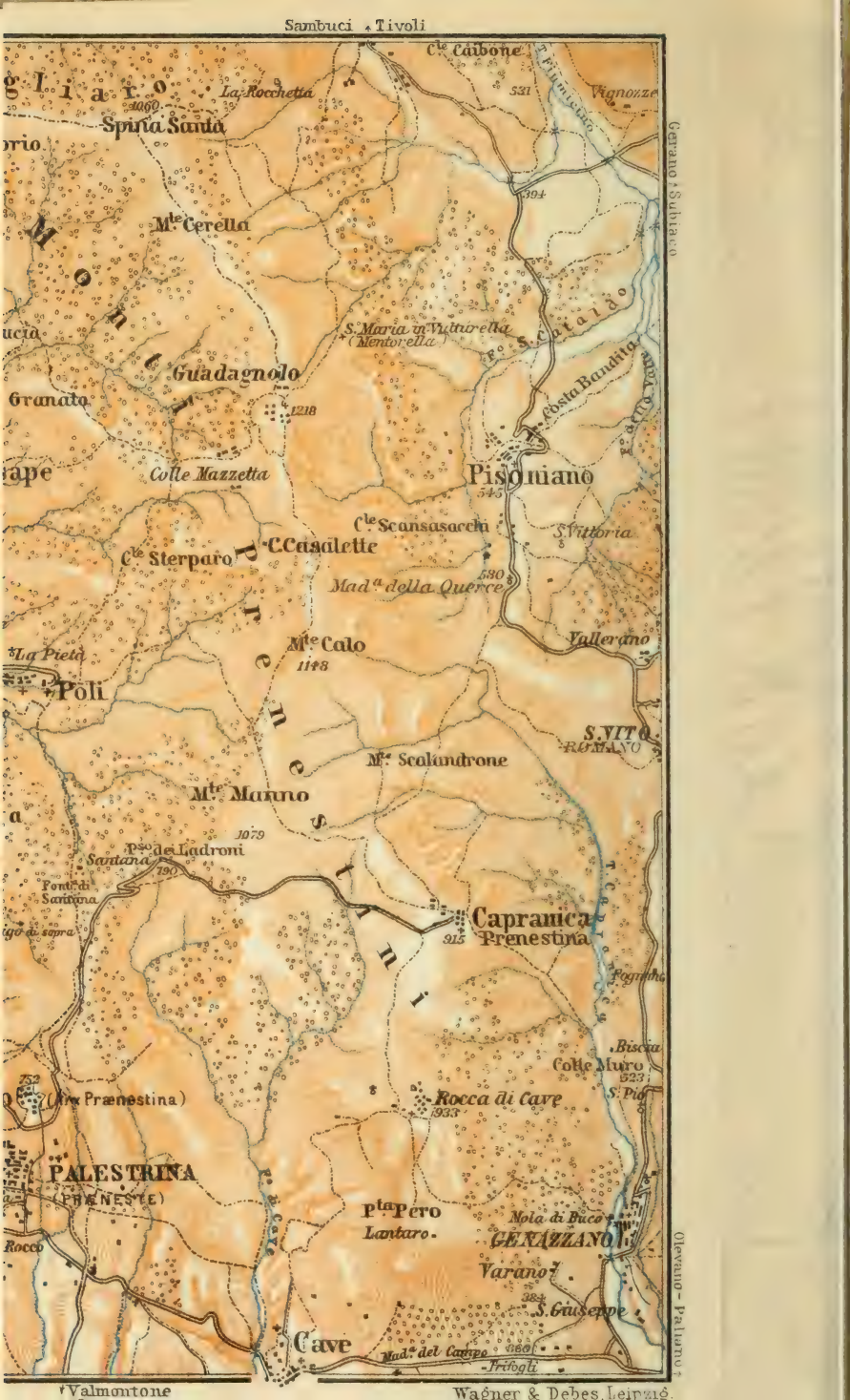
Palestrina, the Roman *Praeneste*, one of the most ancient towns in Italy, was captured by Camillus, 380 B.C., and was thenceforth subject to Rome. In the civil wars (82 B.C.) it was the chief arsenal of the younger Marius, and after a long siege was taken and destroyed by Sulla, who afterwards rebuilt it in a magnificent style as a Roman colony. Under the emperors it was a summer-resort of the Romans on account of its refreshing atmosphere, and it is extolled by Horace (Carm. iii, 4, 22) together with Tibur and Baiæ. A famous *Temple of Fortune* and an *Oracle* ('sortes Prænestinæ', Cic. de Div. ii, 41) attracted numerous visitors. — Excavations in the necropolis of Prænestе have always yielded

Geograph. Anst v. Wagner & Debes, Leipzig.

Segni — Valmontone — Valmontone

1:100.000

Kilom. — Engl. Miles


Sambuci
Tivoli
C.le Caibone
La Rocchetta
1060
Spina Santa
Vignonze
Gerano
Subiaco
M.te Cerella
Monti
S. Maria in Vitturella
(Mentorella)
Fo Scatalo
Guadagnolo
Granato
1218
Costa Bandita
Colle Mazzetta
Pisoniano
545
C.le Scansasacchi
S. Vittoria
C.le Sterparo
C. Casalette
Mad.a della Quercie
580
Prenestini
M.te Calo
1148
Vallerano
La Pieta
Poli
S. VITO ROMANO
M.te Scalandrone
M.te Manno
1079
P.so de Ladroni
Santana
190
Ponte di Santana
Capranica Prenestina
215
Poggiuda
Biscia
Colle Muro
523
S. Pio
Via Prænestina
Rocca di Cave
1033
PALESTRINA
(PRÆNESTE)
P.ta Pero
Lantaro
Mola di Baco
GENAZZANO
Varano
S. Giuseppe
Olevano - Paliano
Cave
Mad.a del Campo
Trifogli
Valmontone
Wagner & Debes, Leipzig.

a rich harvest; the so-called cistæ, or toilette-caskets (comp. p. 237), were almost all found here.

The town stands almost entirely on the ruins of the temple of Fortuna, which rose on vast terraces, surrounded by a semicircular colonnade, having its apex on the site of the Palazzo Barberini. On entering the town we observe the lowest of these terraces, constructed of brick. The precise plan of the ancient building cannot now be ascertained. The arcades with four Corinthian half-columns in the façade of the *Seminary* in the Piazza Savoia probably belonged to the second terrace. The altar in the court of the Seminary still occupies its ancient position. Adjoining is the *Cathedral*, dedicated to St. Agapetus. Close by visitors are admitted to a hall with a semicircular apse, in which the mosaic of the Nile (see below) was found; beneath is an antique *Aerarium* or treasury. A hall on the other side of the piazza contains remains of a good mosaic (marine animals), and in its rear-wall is an entrance to a rock-grotto. The present excavations were begun in 1907. — From the Corso we ascend in about 10 min. to the *Palazzo Barberini*, which rests almost entirely on these ancient substructures and deserves a visit (fee $^1/_2$-1 fr.). On the first floor is a large antique *Mosaic*, representing scenes from the Nile, with numerous animals and figures in Egyptian and Greek costume. The chapel (Santa Rosalia) contains an unfinished Pietà in marble, attributed to Michael Angelo.

The ancient *Walls* of Palestrina, of which various fragments are visible, exhibit four different systems of building, from the Cyclopean mode of heaping huge blocks of stone together, to the brick-masonry of the empire. Two walls, of which that to the N., the best preserved, is reached viâ the Porta San Francesco, while that to the S. may be well seen from the Porta delle Monache Farnesiane, connect the town with the citadel *(Arx)* on the summit of the hill, now *Castel San Pietro*, consisting of a few poor houses. A carriage-road and a direct bridle-path ascend from the Palazzo Barberini in $^1/_2$ hr., for which, however, the noble *Prospect from the summit (2485 ft.) amply compensates. The vast Campagna, from which the dome of St. Peter's rises, is surveyed as far as the sea; to the right rise Soracte and the Sabine Mts., then the Alban range; to the left is the valley of the Sacco, bounded by the Volscian Mts. The picturesque, dilapidated *Fortezza* was erected by the Colonnas in 1332. The door is opened on application (small fee); the approach is uncomfortable, but the view from the interior is particularly fine.

The distance from Palestrina to Tivoli by the highroad viâ *Gallicano nel Lazio, Passerano* (p. 438), and the *Ponte Lucano* (p. 471) is about 15 M. — A pleasant expedition for a whole day (on foot or with donkey and driver) leads over the mountains to Tivoli. Following the above-mentioned carriage-road, which leads to the N. past the castle, for about $1^1/_4$ M., we then turn to the left and ascend by fatiguing footpaths to

(5½ M.) *Poli* (1427 ft.; see p. 484), with an old palazzo of the Torlonias, and (7½ M.) *Casape* (1558 ft.). Hence another carriage-road leads to (9 M.) *San Gregorio da Sassola* (1476 ft.) and (17½ M.) Tivoli (p. 474). From Poli and Casape stony roads leads to the N.E. to (3 M.) *Guadagnolo* (3995 ft.), the loftiest village in the province of Rome, with a colossal statue of Christ, and thence to the (1 M.) pilgrimage-church of *Santa Maria in Vulturella*, popularly known as *La Mentorella*. This church was built in 1209-48 on a steep rock, on the spot where, according to the legend, a white stag with a cross between its antlers appeared to St. Eustachius. Its treasury is interesting. — About 3 M. to the W. of Poli, on the road to the (12½ M.) Ponte Lucano (p. 471), is the *Villa Catena*, a Renaissance edifice enlarged by Pope Innocent XIII., a member of the Conti family to whom it formerly belonged. It is now the property of the Duke of Torlonia.

From Palestrina to Subiaco viâ Olevano.

From Palestrina to Olevano, about 11 M.; one-horse carriage 13, two-horse 18-20 fr. Walkers require 4 hrs. — The diligence leaving the station of *Zagarolo* for Olevano (3 hrs.; fare 1½ fr.) twice daily passes below Palestrina. — From Olevano to Subiaco, about 9½ M.

The road, which is interesting also for pedestrians, passes below Palestrina and runs towards the E. To the left, and before us, rise the Sabine Mts., to the right the Volscian, and behind us the Alban Mts. Beyond a seven-arched bridge across the *Fiumicino di Cave* we reach (2¼ M.) *Cave* (1280 ft.), a village formerly belonging to the Colonnas, and then the church of the *Madonna del Campo*. Paliano (see below) on its lofty rock soon appears in the distance. About 2 M. beyond the church the highroad bends to the right, but the carriage-road straight on is shorter. A road to Genazzano soon diverges to the left from the highroad.

Genazzano (1225 ft.; *Locanda Raganelli*), a pleasant little town with 4160 inhab., is famed for its pilgrimage-chapel of the *Madonna del Buon Consiglio*, which attracts crowds of devotees on festivals of the Virgin. — We may either return to the highroad, or proceed through the valley direct to Olevano by a picturesque, but rugged route, leading over the (2½ hrs.) *Ponte della Mola*.

From Genazzano to *Tivoli* viâ San Vito and Pisoniano, see p. 478.

About ½ M. from the village, beside an osteria, the highroad rejoins the shorter route. Farther on it crosses two bridges, beyond the second of which, the *Ponte d'Orsino*, it divides; the branch to the left leads to (6 M.) Olevano, that to the right to the little town of *Paliano* (1560 ft.; 5855 inhab.), situated on a green hill above the valley of the Sacco. The castle of Paliano (16th cent.), built by the Colonnas, is now a prison. In the church is the family-tomb of the Colonnas. The former road at first gradually ascends, and then describes a long curve, causing Olevano to appear much nearer than it really is.

Olévano. — Hôtel Roma, outside the town, with view, R. 1½, pens. 5, for a long stay 4½ fr., well spoken of; Casa Baldi, an old-established artists' resort, with view (see p. 485), pens. incl. wine 5, for a long stay 4½ fr.

Olevano (1875 ft.), officially called *Olevano Romano*, with 4573 inhab., is a mediæval place belonging to the Borghese, with traces of an ancient wall, and lies most picturesquely on the slope of a hill, commanded by the ruins of an ancient castle. The interior of the town, with its narrow and dirty streets, presents no attraction. The top of the hill commanding the town, near the Casa Baldi, affords a splendid *View, especially fine towards evening. To the right are visible the barren summits of the Sabine Mts., with Bellegra, San Vito, Capranica, and Rocca di Cave; then the narrow plain, bounded by the Alban and Volscian Mts. In the distance lies Vellētri. Nearer is Valmontone with its château; then Rocca Massima, Segni, and Paliano. Towards the S. stretches the valley of the Sacco, until lost to view. The town with its ruined castle forms a charming foreground.

On the left of the road to Bellegra and Subiaco (see below), $1^1/_4$ M. to the N. of Olevano, is the **Serpentara,** a fine grove of oaks, saved from destruction by the subscriptions of artists and now the property of the German empire. Many artists have painted here. In the vicinity is a house established in 1906 as a residence for German artists, and in the wood itself are several medallion-portraits carved on the rocks.

A road, diverging to the left from the Subiaco road (see below), about $^3/_4$ M. to the N. of the Serpentara, leads past a cemetery and over the ridge to (1 hr. from Olevano) **Bellegra** (2675 ft.). formerly named *Civitella,* a poor village, lying on an is lated limestone ridge. Passing through the village and turning to the right, we reach a gate commanding a magnificent *View. On the S.W. side of the village, where the mountain is less precipitous, are considerable remains of very ancient walls of unhewn stone. Thence to Subiaco, see below.

From Olevano to Subiaco (p. 479), three beautiful routes.

1. The highroad (11 M.), which passes below the Serpentara (see above), is the shortest and most convenient (on foot $3^3/_4$ hrs., by carr. $2\text{-}2^1/_2$ hrs.; no inn). After about 40 min. a road diverges to the left to Bellegra (see above). Less than $^1/_2$ hr. farther on a road branches off on the right to Roiate (see below) and $1^1/_2$ hr. farther on another to Affile (see below). Beyond the (40 min. more) Ponte Rapone (p. 480) over the Anio, 10 min. before Subiaco is reached, a path to the right diverges to the monasteries (p. 480).

2. The route viâ Bellegra and Rocca Santo Stefano is the most beautiful ($4^1/_2\text{-}5$ hrs.). To Bellegra, see above. The road then leads by *San Francesco* in $1\text{-}1^1/_4$ hr. to *Rocca Santo Stefano* (2180 ft.), where it comes to an end. A picturesque but fatiguing bridle-path (guide necessary), recommended only to good walkers, goes on thence to (2 hrs.) Subiaco. It first descends steeply into a lateral valley and then crosses a ridge (view) into the valley of the Anio.

3. The third route (5-6 hrs., guide necessary), the longest, and in some respects the most fatiguing, but also highly interesting, leads viâ Roiate and Affile. *Roiate* (2286 ft.) is a small village. *Affile* (2245 ft.), a place of more importance, boasts of a few relics

of ancient walls and inscriptions from the ancient *Afilae.* A road descends from Affile to join the road from Guarcino, which farther on joins in its turn the highroad (p. 485) to Subiaco.

4. Etruscan Towns.

That part of the Roman Campagna which extends to the N. from the Tiber to the Ciminian Forest (p. 115) and the mountains of Tolfa (p. 9) was the Southern Etruria of antiquity. It is composed of volcanic tufa and is furrowed by deep ravines. Originally occupied by a tribe akin to the Latins, then conquered by the Etruscans, it was finally, after the protracted contests with which the first centuries of the annals of Rome abound, reconquered and Latinized. The fall of the mighty Veii, 396 B.C., mainly contributed to effect this memorable change. Excursions are frequently made to the remains of the Etruscan tombs at *Cerveteri* and *Veii.* Malaria is unfortunately very prevalent throughout this whole district. *Corneto* (p. 6), *Galera, Bracciano,* etc., may be reached by the Viterbo railway (pp. 118-115) or by the tramway to *Civita Castellana* (p. 431).

The Cities and Cemeteries of Etruria, by *George Dennis* (1848; 2nd ed., 2 vols., London, 1878; also cheap issue of 1st ed., 2 vols., London, 1907, 2*s.*) and Tour to the Sepulchres of Etruria, by *Mrs. Hamilton Gray* (1843) are amongst the most useful books on Etruria.

Veii.

An excursion to *Veii* takes one day. Provisions should be brought, as no good inns are passed. The site of Veii is picturesque and interesting, but the ruins are scanty.

Railway from Rome (Trastevere) to (11 3/4 M.) *La Storta-Formello* (p. 118; Osteria della Stazione) in 34 min. (fares 2 fr. 25, 1 fr. 55 c., 1 fr., return-tickets 3 fr. 35, 2 fr. 35, 1 fr. 50 c.). — From the road leading to Bracciano (p. 117) a footpath diverges on the right, immediately beyond the old posting-station of La Storta, and brings us in 1/2 hr. to the humble hamlet of *Isola Farnese*, commanded by a mediæval castle of the Rospigliosi. The carriage-road is 3/4 M. longer. About 1/2 M. beyond La Storta the Via Clodia diverges to the left for Bracciano (p. 117). We remain, however, on the Via Cassia, to the right (leading to Sutri, p. 116). About 500 yds. farther on we take the turning to the right to Isola. At Isola we engage a guide (4 fr., bargaining necessary).

Veii was one of the most powerful of the Etruscan cities. After contests protracted for centuries (comp. p. 435), and after manifold vicissitudes and a long siege, the city was taken by Camillus in 396 B.C. After its capture it fell to decay, and was repeopled by Cæsar with Romans; but this colony scarcely occupied one-third of the former area.

The ancient site of the city had a circumference of 3-3 1/2 M. and forms a triangle between two brooks, which unite with each other farther down: *viz.* the *Fosso dell' Isola*, washing the N.E.

base of the hill of Isola, and the *Fosso di Formello*. The ancient citadel *(Arx)*, now the *Piazza d'Armi* or *Cittadella*, occupies a separate plateau at the confluence of the brooks, connected with the site of the town by a narrow isthmus only. From this point the united stream is called the *Valchetta* (the ancient *Cremera*).

A visit to the principal points takes 2-3 hrs. We descend from Isola to the N.W. to the Fosso dell' Isola, which forms a pretty waterfall beside the mill *(molino)*. — Thence we proceed to thn *Ponte Sodo* (*solido*, strong), a tunnel about 75 yds. long hewn ie the rock, through which flows the Fosso di Formello. — Then to the *Grotta Campana*, a rock-tomb discovered in 1843, with two interior chambers. The wall-paintings, with figures of animals in the Oriental-Greek style of the Corinthian vase-painters, are the most ancient now extant in Etruria. The skeletons which were found on the benches when the tomb was opened rapidly crumbled into dust on the admission of air. A few remains of terracotta vessels are still extant. — We now recross the Fosso di Formello to the *Porta Spezieria* (drug-shop), with remains of a columbarium, the recesses of which explain the name. On the hill above are some singularly well-preserved remains of the fortifications, a gate, and a street paved with lava. — We may follow either the hill or the valley of the Fosso di Formello to the S. to the above-mentioned *Piazza d'Armi*, which commands a fine view. To the N. is the conspicuous *Tumulus of Vaccareccia*, crowned with battlements. — We return from the piazza to Isola, in the rocks near the entrance to which are numerous sepulchral niches.

Walkers may descend the valley of the Cremera from the Piazza d'Armi and in about 2 hrs. strike the *Via Flaminia* (p. 430), about 6 M. from Rome. The supposed site of the camp of the Fabii, whose whole family was destroyed by the Veientines, is about $1^1/_2$ M. from the Piazza d'Armi.

Cære.

Cerveteri, the ancient *Caere*, may be visited from Rome in one day. The first train should be taken as far as (30 M.) Palo (p. 9; express in 1 hr., fares 6 fr. 15, 4 fr. 30, 2 fr. 80 c.; slow train in $1^3/_4$ hr., 5 fr. 60, 3 fr. 90, 2 fr. 55 c.); thence drive (diligence in 50 min.; 75 c.) or walk (in $1^1/_4$ hr.) to (5 M.) Cerveteri, where a stay of 5 hrs. may be made, leaving time to regain Rome by the afternoon train.

It is necessary to inform the Sindaco of Cerveteri of the intended visit a day or two beforehand, as otherwise the custodian *(guardia)* with the key may not be forthcoming. After two or three days of rain the graves are filled with water.

Cervéteri (265 ft.; *Café-Restaurant*, in the Piazza, plain; the landlord provides guides and carriages to the tombs), the *Caere* of antiquity, originally named *Agylla* (Phœnician 'circular city'), a place of very remote origin, afterwards became subject to the Etruscans, and carried on an extensive commerce from its harbours *Pyrgi* (Santa Severa) and *Alsium* (Palo, p. 9). At the same time it

always maintained friendly relations with Rome, and in 351 B.C. it was incorporated with the Roman state. It was a prosperous place in the reign of Trajan, and continued to flourish down to the 13th cent., at the beginning of which it was abandoned by its inhabitants, who founded *Cere Nuovo*, 3 M. to the E., the present *Ceri*. A number of them, at an uncertain date, afterwards returned to Cære Vetere, whence the name *Cerveteri*. The present town (1272 inhab.), belonging to the Ruspoli since 1674, and almost entirely burned down in July, 1908, occupies but a small part of the site of the ancient city, which was 3 M. in circumference. Numerous tombs have been discovered here since 1829. In the middle ages Cerveteri was surrounded with a battlemented wall, and had, as now, only one entrance. Part of the walls and several towers are still well preserved and give a picturesque air to the town, especially on the N.E. side, where the old baronial château is situated.

The only point of interest for the tourist is the Necropolis, which may be visited in 3-4 hrs., with a guide (see above; 1 pers. 2 fr., 2 pers. 3 fr., a party in proportion). Some of the tombs are clustered together and hewn in the rock, while others stand alone in conical mounds or tumuli. Most of them lie on the hill opposite the town, separated from it by a gorge. The more important tombs are Nos. 5, 6, and 7.

1. Grotta delle Sedie e Scudi, so called from two seats and several shields hewn in the rock, consists of an anteroom and five chambers. — 2. Grotta del Triclinio, with faded paintings representing a banquet. — 3. Grotta della Bella Architettura, with two chambers, supported by pillars. — 4. Grotta delle Urne, with three marble sarcophagi. — 5. Grotta delle Iscrizioni, or de' Tarquinii, with two chambers, borne by pillars, contains numerous Etruscan inscriptions with the name of *Tarchnas*, which appears in Latin inscriptions found in the same tomb as *Tarquitius* (not Tarquinius), thus throwing no light on the origin of the Roman kings. — 6. Grotta dei Bassorilievi, excavated in 1850, the best preserved and most interesting of all. At the head of the flight of steps are two lionesses as guardians of the tomb. The two pillars supporting the roof, and the walls above the thirteen niches are decorated with various bas-reliefs of hunting and warlike implements and objects of domestic life, partly in stucco, partly hewn in the tufa-rock, and mostly painted.

On the road to Palo lies: 7. Grotta Regulini-Galassi, opened in 1829, a tomb of great antiquity and now very dilapidated. The roof is vaulted by means of the gradual approach of the lateral walls to each other, instead of on the arch-principle. The yield of this tomb in utensils and gold ornaments, now in the Gregorian Museum (pp. 406-8), was very considerable. — Fully $^1/_2$ M. from this is situated another tomb, opened in 1850, and still containing the vases, vessels, and other objects then discovered.

Besides these there are many other tombs (*e.g.* the *Grotta Torlonia*, the first chamber of which contains 54 recesses for the dead).

5. The Sea Coast of Latium.

Communication with the sea was of far greater importance to ancient than to modern Rome, and its former facility was one of the chief factors in the attainment of the proud rank held by the mistress of the world. Vast harbours and other structures were accordingly founded at the estuary of the Tiber. The coast was a favourite resort of the wealthy Romans, as the numerous villas testify; but the deposits of mud and sand left by the Tiber, especially when in flood, have thrown forward the coast line and entirely altered its appearance. It is now desolate, and is skirted by a broad belt of forest (macchia), where the malaria in summer is endemic. Lofty sand-hills (tumoleti), extending to the S. beyond the Pontine Marshes, bound the whole coast.

Porto. Fiumicino. Ostia.

From Rome to Fiumicino, 21 M., railway in 1½ hr. (3 fr. 95, 2 fr. 80, 1 fr. 80 c.; there and back 5 fr. 95, 4 fr. 20, 2 fr. 70 c.). Express trains do not stop at Ponte Galera (see below). — The excursion from Fiumicino to *Ostia* and *Castel Fusano* takes about 6 hrs. there and back, on foot. By carriage or motor-car (p. 157) it is most conveniently made direct from Rome (13 M.; one horse carr. 20-25, two horse 30-40 fr., and driver's fee). This is also a good cycling excursion (comp. p. 157); the Via Ostiensis (p. 493), beginning at the Porta San Paolo (p. 329), gradually descends (except for the Decima Hills) almost all the way from Rome to (1½ hr.) Ostia. In the spring of 1908 a motor-omnibus ran from the Piazza di Spagna to Ostia. Luncheon should be brought, and the beautiful cella of the temple at Ostia or the woods at Castel Fusano may be chosen as a resting-place. There is no inn at Castel Fusano.

The railway describes a circuit round the town (comp. p. 10). 6 M. *Roma San Paolo* (p. 10), the junction for the line from Trastevere (p. 118). — 9½ M. *Magliana.* Close to the station, on the hill to the right, is the *Vigna Jacobini*, the site of the sacred *Grove of the Arvales*, a brotherhood ('fratres Arvales') of very ancient Latin origin, founded, according to tradition, by the sons of Acca Larentia, the foster-mother of Romulus.

The ancient foundations on which the Casino of the vigna rests belong either to the circular temple of the Dea Dia, or to an imperial temple (Cæsareum). Fragments of the records of the society during the imperial period, engraved on stone, have been discovered (p. 197). In the plain below the grove (on the other side of the road) there are remains of a rectangular building, with a hall enclosed by rows of columns. — Higher up the hill lay an ancient Christian burial-place, where remains of an oratory of Pope Damasus I. have been discovered. Adjacent is the entrance (closed) to the small *Catacombs of St. Generosa*, which are interesting for their primitive construction and excellent preservation.

About ½ M. farther on, to the left of the railway, is situated the ruinous hunting-château of *La Magliana*, with pleasing Renaissance details, once a favourite retreat of Innocent VIII., Julius II., and Leo X., and now the property of the convent of Santa Cecilia (frescoes in the Palazzo dei Conservatori, p. 285).

14½ M. *Ponte Galera*, see p. 10. Carriages are changed here. The branch-line to Fiumicino continues to run towards the S.W.

18½ M. **Porto** (no inn) was founded in A.D. 103 by the Emp. Trajan *(Portus Traiani)*, as the harbour constructed by Claudius as a substitute for that of Ostia (see p. 490), which had become

choked up by the deposits of the Tiber, had soon shared the same fate. Trajan also formed a new canal here *(Fossa Traiani)*, which now forms the navigable arm of the Tiber. Trajan's seaport, which soon attracted the commerce of Rome, lay close to the sea, but it is now 2 M. distant from it; and the delta formed by the river is estimated to advance about 13 ft. annually. The present village consists of the *Cathedral of Santa Rufina* (a modernized edifice of the 10th cent.), an old *Episcopal Palace*, with inscriptions and antiquities, and a *Villa of Prince Torlonia*. The harbour of Trajan is now a shallow lake *(Lago Traiano)*. In the meadows to the N.W. of it the outline of the harbour of Claudius is still traceable.

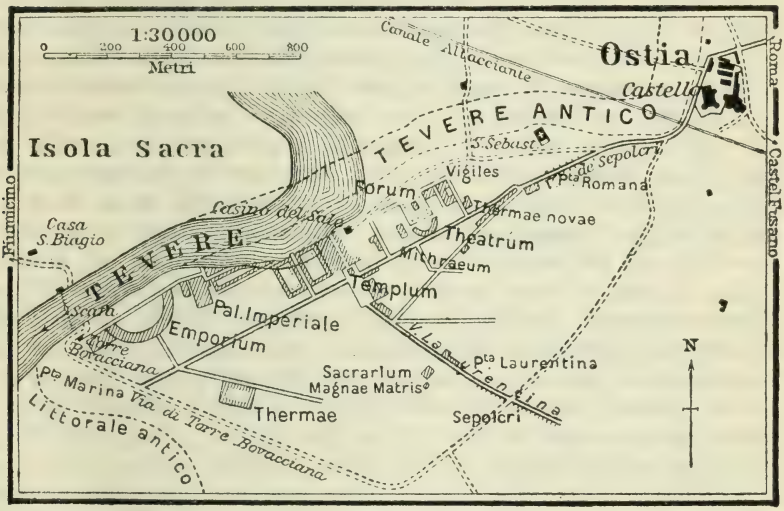
21 M. **Fiumicino** *(Locanda dei Cacciatori)* dates only from 1825. The castle *(Torre Clementina)*, used by the custom-house officers, was erected by Clement XIV. in 1773 close to the sea, but is now $^1/_4$ M. distant from it. The tower commands an extensive view over the desolate coast-district as far as Cape Linaro on the N. (beyond which lies Civitavecchia) and Cape Circeo on the S. In the basement are old prisons. On the shore is a *Stabilimento Bagni*, or sea-bathing establishment.

The *Isola Sacra*, situated between the two arms of the river, was so named at a very early period, either from having been the site of a heathen temple, or from having been presented by Constantine to the Church. We cross the bridge-of-boats to the S. of the rail. station and follow the road to (1 hr.) the main arm of the Tiber, opposite the *Torre Bovacciana*, an ancient watch-tower, to which we cross by ferry (*scafa;* 15 c.). This tower approximately marks the position of the ancient Tiber mouth.

The **Ostia** ('river-mouth') of antiquity, founded by Ancus Martius, extended eastwards along the Tiber, from the Torre Bovacciana. It was a large commercial town, and near the tower are considerable remains of structures belonging to its harbour (known as the *Emporium*). Though under Augustus Ostia lost some of its importance through the choking up of the harbour by the Tiber, it still maintained an influential position. The inhabitants belonged to numerous nationalities and various religions; Christianity also was introduced here at an early period. The bishopric of Ostia, according to some accounts, was founded by the Apostles themselves, and is still regarded with great veneration by the Romish clergy. Monica, the mother of St. Augustine, died here.

The modern hamlet of *Ostia* (unpretending Osteria near the castle) is reached in $^1/_2$ hr. from the landing-place by the Via di Torre Bovacciana, a narrow road leading to the right and then round the tower. This humble village was founded by Gregory IV. in 830, several centuries after the destruction of the ancient town.

Under Leo IV. (847-856) the Saracens sustained a signal defeat here, which Raphael has represented in the Stanze. Julius II. (1503-13), when Cardinal della Rovere, caused the *Castello* to be erected by Baccio Pontelli and Giuliano da Sangallo in 1483-86, and commissioned Peruzzi and others to adorn it with frescoes, of which no trace now remains. Various inscriptions and sculptures found on the spot may be seen in the courtyard. The tower commands an extensive view. The town lost its importance when Paul V. re-opened the right arm of the Tiber at Porto in 1612. The pleasing church of *Sant' Aurea*, from plans by Baccio Pontello (or Meo del Caprino?), was erected under Julius II.



A visit to the *Ruins of the Ancient City requires at least 2 hrs.; the custodian (2-3 fr.) is generally to be found at the Casino del Sale (see below). On leaving modern Ostia we pass a series of antique *Tombs*, and reach the ancient *Porta Romana* of the city in 8 minutes. Most of the antiquities found in the tombs are now in the Lateran (p. 350). Where the road forks we turn to the right and reach first the *New Thermae*, a small edifice with well-preserved basin and numerous remains of its marble decorations, excavated in 1891. — To the W. lies the *Barrack of the Firemen (Vigiles)*, which the custodian opens. This is a colonnaded court, on one side of which is a chapel with pedestals for imperial statues and a well-preserved black and white mosaic of a sacrificial scene. Several other honorary pedestals erected by the vigiles (to emperors of the 2nd and 3rd cent.) stand in the court. The other rooms seem to have served as the guardroom and dwelling rooms.

Various figures and inscriptions are scratched on the walls. — Farther on is the *Forum*, excavated in 1880-81, a square structure, each side of which was ca. 260 ft. long, and which was surrounded with colonnades. The porticus on the S. had marble columns, the others brick columns encased in stucco. At a later period the colonnades were divided into a series of small chambers (best seen at the S.E. corner), which served as the offices of various Collegia or guilds, such as the raftsmen who conveyed timber to Rome and the boatmen of Terracina. In the centre of the forum is the substructure of a *Templum 'in antis'*, 80 ft. long and 35 ft wide. The walls are in a very ruinous condition and have been almost entirely stripped of their marble lining, while the altar has experienced a similar fate. Adjoining the S. colonnade of the forum is the rear-wall of the *Theatre*, of which considerable remains of both stage and auditorium are extant. This edifice, built in the early imperial period, perhaps by M. Agrippa, was restored by Septimius Severus in 196-197, and again, in a very imperfect and hasty manner, in the 4th or 5th century. Numerous marble pedestals with inscriptions, brought from the forum, were used in the last restoration, but have again been taken out. — Leading from the S.W. corner of the Forum is an ancient street, immediately to the right in which are the foundations of three small *Temples*, all exactly alike. In one of these the altar is still extant with the inscription *Veneri sacrum.* Behind is a well-preserved *Shrine of Mithras* (Mithræum; opened by the custodian), with stone benches for the worshippers; upon it is a mosaic with figures of the gods of the seven planets, etc. — We then follow a street between private buildings and turn to the left to the modern *Casino del Sale.* Hence a well-preserved antique street (20-23 ft. wide), with rows of pillars on each side, leads to the back-wall of a conspicuous *Temple*, the only edifice of ancient Ostia that remained unburied throughout the middle ages. The cella, of admirable masonry, is well preserved; the threshold consists of a single block of affricano ca. 16 ft. long. The vaulted substructures contain the receptacles for the sacred vessels *(favissae).*

Farther to the S. (ca. 10 min.) is the shrine of the *Magna Mater*, an irregular quadrangular structure with a colonnade on each side, where the statue of Attis mentioned at p. 350 was found. A little farther to the S. is the ancient road to Laurentum, where a number of graves and columbaria (p. 333) were discovered in 1865.

We return to the Casino del Sale aud skirt the river through the ruins of ancient *Magazines*, some of the walls of which project into the stream, proving that its course has altered since antiquity. Here we observe a *Store Chamber*, with thirty earthen jars for wine, oil, and grain, imbedded in the floor. — A few min. to the left is the entrance to a sumptuous *Private Mansion* (groundlessly

named *Palazzo Imperiale*), with columns of cipollinno. Within were extensive Thermæ, fine mosaics (now in the Vatican), and a small Mithræum.

The return from Ostia to Rome may be made direct by the highroad, the ancient *Via Ostiensis* (13 M.; diligence in 2½ hrs., fare 1 fr. 50 c.). The road is carried by an embankment across the former *Stagno di Ostia*, a marsh that has been drained and brought under cultivation *(Bonifica di Ostia)*. Salt has been yielded here ever since the period of the kings. About 1¼ M. from Ostia is the *Colonia Ravennate*, an agricultural co-operative colony. The road then runs through a growth of underwood *(Macchia di Ostia)* and crosses the hills of Decima to the (5½ M.) *Osteria di Malafede*, where a road diverges to the right to Tor Paterno (see below). Thence it continues not far from the Tiber, passing the *Osteria di Mezzocammino* and the *Osteria Tor di Valle*, to the *Osteria del Ponticello*, where it joins the Via Laurentina. Continuation of the road to Rome, see pp. 448-45.

A new road leads through the village to the sea. Another road, devoid of shade, turning to the right on the N.E. side of the village, leads from Ostia to (ca. 2 M.) *Castel Fusano*, in the midst of a beautiful pine-forest. The castle was erected by the Marchese Sacchetti in the 16th cent., and fortified against pirates, and is now the property of the Chigi, who leased it in 1888 to the royal family (adm. on Sun. & Thurs., with permesso as for the Quirinal, p. 173). A pleasant road, with an ancient pavement of basalt, leads hence to the sea, 1½ M. distant.

From Castel Fusano *Tor Paterno*, a farm near the ancient *Laurentum*, 6 M. Thence we may follow the road viâ (5 M.) *Castel Porziano*, a royal hunting-lodge on the site of the ancient *Vicus Augustanus*, to (4½ M.) the *Osteria di Malafede* (see above), or walk, with guide, to (4½ M.) *Prattica di Mare* (290 ft.), an insignificant village on the site of the ancient *Lavinium*, with a baronial palace of the Borghese.

About 6 M. from Prattica, 7½ M. from Carroceto (see below), and 11 M. from Albano lies **Ardea** (121 ft.), the ancient capital of the Rutuli, one of the few towns of Latium which even in the time of the Roman emperors were avoided on account of the malaria. Early deserted for this reason, Ardea has preserved, especially in its fortifications, a more antique appearance than any other Latin town. The modern village occupies the site of the old citadel, on a hill with artificially precipitous sides. There are remains of massive walls of different periods at various places; on the E. are two well-preserved ramparts with trenches, several hundred yards long, like the wall of Servius at Rome.

Anzio. Nettuno.

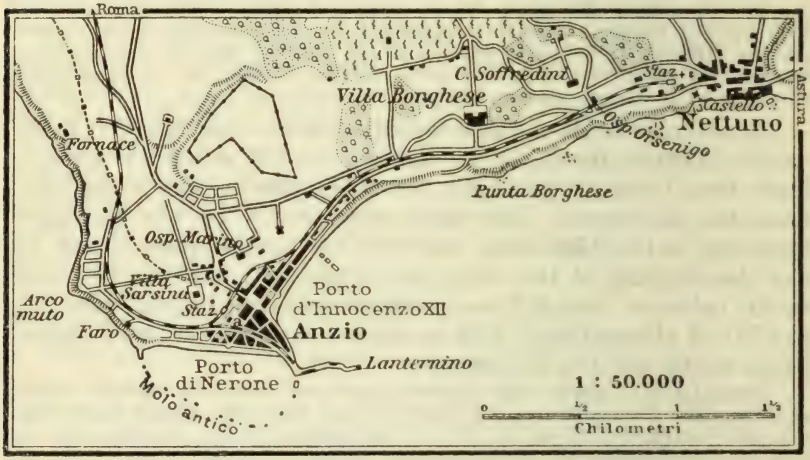
Railway to (36½ M.) *Anzio* in 1¾-2 hrs. (fares 6 fr. 85, 4 fr. 80, 3 fr. 10 c., return 10 fr. 10, 7 fr. 10, 4 fr. 55 c.). Stations: 8½ M. *Ciampino* (p. 482). — 15 M. *Pavona*. — 18 M. *Cecchina* (p. 497). — 26 M. *Carroceto*. Ardea (see above) lies 7½ M. to the W. — 36½ M. *Anzio*. — 38½ M. *Nettuno*.

Anzio. — **Hotels** (comp. p. xviii; charges should be agreed upon beforehand). Grand-Hôtel (a on the Plan), near the station, with restaurant, 60 R. at 3½, B. 1, déj. 3, D. 4½ (at both wine extra), pens. 9 fr., open 1 st March-30th Sept.; Alb. Vittoria, variously judged. — Several *Trattorie*. — *Private Apartments* in the season at many of the villas,

Carriage with one horse to Nettuno for 1-3 pers. about 1 fr., single place 25 c. — Omnibus 25 c.

Boats in the harbour, 1-3 pers. 1½ fr. per hr., each additional person ½ fr. more. — Steamers of the *Società Napoletana di Navigazione a Vapore* ply from April 15th to Sept. 15th on Tues. and Frid. to the Ponza Islands, Ischia, Procida, and (11½ hrs.) Naples (comp. *Baedeker's Southern Italy*).

Anzio (46 ft.), a favourite resort of the Romans during the bathing-season (June, July, and August), in spite of its liability to fever, occupies the site of the ancient *Antium*. Pop. 3449.



Antium, the capital of the Volsci, and a prosperous seaport at an early period, the place where Coriolanus sought refuge when banished from Rome in 490 B.C. and where he died after sparing Rome at the intercession of his mother, was compelled in 468 to succumb to the Romans. In 338, when all the Latins were conquered, Antium received a Roman colony, and was thus permanently united with Rome. Extensive villas were erected here towards the end of the republic. Cicero possessed an estate at Antium, the tranquillity and charms of which he highly extols (Att. iv. 8). Caligula and Nero were born here; the latter constructed an artificial harbour (see below). Though at a later period Antium seems to have been surpassed in popularity by Baiæ and the places on the bay of Naples, the temple of Fortune, mentioned by Horace (Carm. I, 35), where oracular responses were given, existed until the latest era of paganism. The place was entirely deserted in the middle ages, but in the 16th cent. it began to be rebuilt. The present town dates almost wholly from the period after the restoration of the harbour by Innocent XII. (1698).

The station lies close to the Piazza, and a few paces from the small harbour, which, as it opens to the S., is in continual danger of being sanded up. The remains of an ancient pier may be seen opposite, in the direction of Nettuno, near the bathing-establishment. Nero's harbour lay to the W. of the present one; it was about 150 acres in area and was protected by a jetty of which traces are still visible above the water.

Close by the town itself is the *Villa Sarsina*, formerly *Aldobrandini*, commanding pretty views; we reach it by ascending from the Piazza, crossing the rails, and then following the Via Pietro Aldobrandini, finally turning to the left. Opposite the entrance is the former *Villa Albani*, now the *Ospizio Marino* (for scrofulous children). Continuing along the Via Pietro Aldobrandini and ascending the hill straight in front, we come upon (8 min.) the remains of an antique wall. Fine survey of the town and sea. The Via della Galleria, a shady avenue, leads from this point round the back of the Villa Borghese to Nettuno (see below).

Excursions by Small Boat (comp. p. 494) afford picturesque views of the beach with its numerous ruins. The promontory upon which the lighthouse *(Faro)* stands is pierced by ancient passages ('Grotte di Nerone'), which lead to a large villa, probably once belonging to the emperors. The so-called *Arco Muto*, a little to the N.W., has recently been walled up. — The farther we retreat from the land the freer a view do we obtain of the beautiful Monte Circeo (p. 503).

The Railway from Anzio to Nettuno (2 M., fares 35, 25 c.) follows the highroad (1/2 hr. on foot). Adjoining the railway signal-box No. 36 is the side-entrance to the —

Villa Borghese, which is surrounded by fine shady trees. When occupied by the family the villa can be visited only with a special permesso, to be obtained at the Pal. Borghese (p. 213) in Rome (at other times, fee 25 c.). The main entrance (usually closed) is opposite the Casino, which is said to occupy the site of the ancient Arx. — From the gate of the villa to Nettuno, 1/2 M.

Nettuno *(Rail. Restaurant; Caffè Nettuno*, in the Piazza; *Trattoria della Campana*, Via Vittorio Emanuele Terzo 8), a small place with 5072 inhab., a fort built in 1496 for Pope Alexander VI., and narrow, winding streets, depends for its interest on its picturesque situation. It is said to have been once a settlement of the Saracens. The native costume of the women is now seldom worn, even on holidays.

A coast-road leads to the E. from Nettuno, past an artillery-range *(Poligono d'Artigleria)*, to the (7 1/2 M.) *Torre Astura*, where there are numerous remains of Roman villas, and where Cicero also once possessed a villa. The tower, connected with the mainland by a bridge, belonged to a castle in which Prince Conradin of Swabia vainly sought refuge with Jacopo Frangipani after the battle of Tagliacozzo in 1268.

6. The Volscian Mountains and the Railway to Terracina.

The Volscian mountain-range *(Monti Lepini* or *Monti dei Volsci)*, which culminates in the Semprevisa (5040 ft.), to the S. of Carpineto, is separated on the E. from the principal chain of the Apennines by the valley of the Sacco, and on the N. from the Alban Mts. by a narrow depression; it extends to the S. as far as the Bay of Gaeta, and on the W. is bounded by a dreary and in some places marshy plain adjoining

the sea. This district was anciently the chief seat of the Volsci, but was at an early period subjugated by the Romans and Latinized. Its towns, picturesquely rising on the slopes, still bear many traces of the republican epoch of Italy, which add great interest to the natural attractions of the scenery. This is a typical limestone-range, consisting of a plateau with steep slopes towards the N.E. and N.W.; there is little water on the plateau itself, but there are several copious springs at its foot. In the valley of the Sacco rise several small volcanic cones.

Segni (see below) or *Ninfa* (p. 500) and *Norma* (p. 500) may be included in a single day's excursion from Rome; but the following plan is recommended to those who have more time at their disposal. 1st day: Take the morning express to *Segni* station (see below), thence by diligence to the town, and in the afternoon go on by rail viâ *Velletri* (p. 498) to *Cori* (p. 498). 2nd day: Walk with guide or ride (the latter preferable in rainy weather) to *Norma* (p. 500) and *Ninfa* (not advisable in summer; see p. 500), or by early train to *Ninfa*, and thence by footpath to *Norma* and on by road to the station of *Sermoneta-Bassiano* (p. 500), whence take the train to *Terracina* (p. 502). 3rd day: In the morning visit *Monte Circeo* (p. 503; Semaforo), and return to Rome in the afternoon. Those who proceed as far as the summit of Monte Circeo must pass the night at San Felice.

From Rome to Segni. — 33½ M. Railway (Rome and Naples line) in 1-1¾ hr. (fares 6 fr. 30, 4 fr. 40, 2 fr. 85 c.; express 6 fr. 90, 4 fr. 85 c.). — From Rome to *Palestrina*, see p. 482. — 26½ M. *Labīco*, formerly *Lugnano*, the recent change of name being due to an erroneous identification of the place with the ancient Labici (p. 482). — 28½ M. *Valmontone* (994 ft.; Alb. Garibaldi), a small town (4913 inhab.) with a handsome château belonging to the Doria-Pamphili, on an isolated volcanic cone, is the starting-point of the diligence to Olevano (p. 484). Farther on the line skirts the streamlet *Sacco*.

33½ M. *Segni-Paliano* (669 ft.; buffet), where the line from Velletri (p. 497) joins our line. Diligences ply from the station to the town (fare 1 fr.) in connection with all trains.

From the station we take about 2 hrs. to reach the (4½ M.) town; a diligence meets almost all the trains (75 c.). The road ascends, skirting the slopes of the mountains enclosing the valley of the Sacco; to the left, on a solitary hill below us, is the picturesque *Gavignano* (1294 ft.), the birthplace of Innocent III. The remains of the old walls of Segni and the Porta Saracinesca are seen on the height above a lateral valley to the left. Finally a winding road ascends to the modern town.

Segni (2190 ft.; *Loc. Colaiacomo*), the ancient *Signia*, said to have been colonized by the Romans under Tarquinius Superbus, lies on a mountain-slope (rising to a height of ca. 2300 ft.), in a secure position, with fine views of the valley and the towns of the Hernici. The present town (6942 inhab.) occupies the lower half of the old site only.

Ascending through the streets, we reach above the town the church of *San Pietro*, built over the central cella of an ancient temple, the walls of which consist of rectangular blocks of tufa, with two courses of polygonal masses of limestone below. A cistern

Segni
Valmontone
Velletri
Valmontone
Paliano
Geminiani
Artena
Staz. di Segni Paliano
ANAGNI
Castellaccio
Staz. di Anagni
Gavignano
SEGNI
Staz. di Ontanese
Staz. di Velletri
Staz. di Cori Artena
Staz. di Cisterna
Staz. di Sermoneta Bassiano
VELLETRI
Giuliano Lo
Rocca Massima
MONTELANICO
CORI
Sgurgola
GORGA
Carpineto Romano
VISTERNA DI ROMA
NORBA
NORMA
NINFA
Sermoneta
Bassiano
Sezze
Terracina
Nettuno
Monti Lepini
Monti Volsci
Monti Ernici
Monti Prenestini
Monti Albani
Ten.te delle Castelle
Geogr. Anstalt von
Kilom.
1 : 150.000
Engl. Miles
Wagner & Debes, Leipzig

near the church is also of the Roman epoch. The **Town Wall*, constructed of polygonal blocks, and $1^1/_4$ M. in circumference, is to a great extent well preserved. From San Pietro we follow an easy path to the summit of the hill, which is indicated by a cross; fine view of the town and the valley of the Sacco. Hence we follow the wall, passing a small sally-port at the N. angle, to the half-buried *Porta in Lucino*. Farther on, on the slope of the N.W. spur, is the curious *Porta Saracinesca*, apparently built before the discovery of the arch-principle, as a substitute for which the lateral walls gradually approach until they meet at an angle. From this point we may follow the footpath along the slope, which passes a large washing-bench and descends to the lower gate.

Paliano (p. 484) lies 7 M. to the N. of the station of Segni-Paliano (diligence 1 fr.).

A diligence also plies from the station of Segni-Paliano viâ ($8^1/_2$ M.) *Montelanico* (1000 ft.; hence to Norma, see p. 500) in 3 hrs. (2 fr.) to (13 M.) *Carpineto Romano* (1981 ft.), a small town (4836 inhab.) with several old churches. Leo XIII. (1810-1903), who added much to the prosperity of the town, was born in the Palazzo Pacci in the Via Cavour. A huge cross was erected in 1901 on the *Monte Caprea* (4822 ft.), which towers to the S. From Carpineto to *Norma*, see p. 500; to *Piperno*, see p. 501.

The station of Segni-Paliano is $4^1/_2$-5 M. from Anagni. Regarding this and other towns of the Hernici, and for the continuation of the railway, see *Baedeker's Southern Italy*.

From Rome to Terracina. — 76 M. Railway in $4^3/_4$ hrs. (fares 14 fr. 20, 9 fr. 95, 6 fr. 40 c.; return 21 fr. 25, 14 fr. 90, 9 fr. 60 c.; no express train). — From Rome to ($8^1/_2$ M) *Ciampino*, see p. 482. — The railway, running at first to the S., skirts the W. slopes of the Alban Mts. To the left, on the hill, appears Rocca di Papa (p. 468), adjoining which on the right is Monte Cavo with the former monastery. Beyond (10 M.) *Frattocchie* (p. 445) we cross the Via Appia Nuova and the ancient Via Appia. To the left, on the olive-clad hill, appears Castel Gandolfo (p. 463), beyond which Albano and Ariccia, connected by a long viaduct, are visible on the left in the distance. — 18 M. *Cecchina* is the junction for the branch-lines to Albano (p. 464) and to Nettuno (p. 495). — To the right, rising abruptly from the sea, is the Monte Circeo (p. 503), and nearer us rise the Volscian Mts.

$20^1/_2$ M. *Civita Lavinia* (1063 ft.). The insignificant town lies $1^1/_2$ M. above the station, on a W. spur of the Alban Mts. It is the ancient *Lanuvium*, which was celebrated for its worship of Juno Sospita (comp. p. 396). A few remains of her temple were found in 1885. At the W. end of the town is a fragment of the ancient walls, built of massive blocks of peperino, and also the pavement of a street skirting the walls. In the piazza are a sarcophagus and several fragments from tombs and villas in the neighbourhood. — The line intersects several lava-streams.

26 M. **Vellétri** (1155 ft.; *Rail. Restaurant; Loc. del Gallo*, Via Vittorio Emanuele, with trattoria, R. 1¼ fr., well spoken of), the ancient *Velítrae*, a town of the Volscians, which became subject to Rome in 338 B.C., was the home of the Octavian family to which Augustus belonged. The town (18,734 inhab.), the seat of the bishop of Ostia (see p. 490), famous for its wine, lies picturesquely on a spur of the Monte Artemisio, ¼ M. from the station. The *Palazzo Lancellotti*, now *Pal. Avellino*, built by Martino Lunghi the Elder in the piazza, has a fine baroque staircase; the loggia commands an extensive view. A similar view is obtained from the *Palazzo Municipale*. The cathedral of *San Clemente* contains a Madonna painted by Antoniazzo Romano; the crypt, with its antique columns, is curious. In 1883 a column of victory was erected in the new cemetery, where Garibaldi successfully encountered the Neapolitan troops on May 19th, 1849.

Velletri is the starting-point for the ascent of the *Monte Algido* or *Maschio d'Ariano* (2925 ft.; 3-4 hrs. with guide, or a little less from the station of *Ontanese*, see below), a summit rising from the margin of the crateriform circular rampart formed by the S.E. Alban Mts. On the summit of Monte Algido (extensive view) are the remains of ancient fortifications *(Algidium)* and of a mediæval fort constructed about 1100 and belonging to the Colonnas *(Castello Lariano)*. The descent may be made to (2½ hrs.) Nemi.

From Velletri to Segni, 15 M., railway (fares 2 fr. 80, 1 fr. 95, 1 fr. 30 c.). — The line turns to the N.E. and at (5 M.) *Ontanese* intersects the depression between the Alban and the Volscian Mts. — 10 M. *Artena;* the village lies 1¼ M. to the S., on the slope of the Volscian Mts. We now descend the valley of the *Sacco* to (15 M.) the station of *Segni-Paliano* (p. 496).

The railway beyond Velletri traverses a dreary plain. — 33 M. *Giulianello-Rocca Massima*, the station for the humble village of *Giulianello* to the right and for (4½ M.) *Rocca Massima* in the Volscian Mts. to the left. The line now runs along the W. slope of the Volscian Mts.

36½ M. **Cori.** — The *Station* (500 ft.) is 2 M. below the town (diligence 50 c.). — Albergo dell' Unione, in the Piazza, R. 1¼ fr., comparatively good. — *Guide*, to save time, ½-1 fr. — Two *Horses* to Norma and Ninfa, with mounted guide, about 12 fr.

Cori (1300 ft.) is the ancient *Cora*, which claimed to have been founded by the Trojan Dardanos or by Coras and was at an early period a member of the Latin League. Even in antiquity it consisted of an upper and a lower town. The remains of the ancient walls, constructed of huge polygonal blocks, are still considerable. During the empire it still prospered, but its name afterwards fell into oblivion. In the early part of the middle ages it seems to have been wholly deserted, but in the 13th cent. it was rebuilt by the counts of Segni and fortified with a wall, the greater part of which is still extant. Pop. 7118. Tobacco is largely cultivated in the neighbourhood.

From the piazza, on which the road from the station debouches the 'Via Pelasga', skirting a portion of the ancient wall, ascends to the upper town. Following this, we reach first the church of *Sant' Oliva*, which is built on ancient foundations and possesses antique columns, quaint ceiling-paintings of the 16th cent., and two-storied cloisters. Beside the church is a fragment of the ancient wall in unusually good preservation; farther up are some scantier remains. Adjoining the church of *San Pietro* is the portico of the so-called **Temple of Hercules*, which was perhaps dedicated to the three Capitoline deities, Jupiter, Juno, and Minerva. The statue of Minerva which now adorns the fountain in the Palace of the Senators in Rome (p. 273), and which has been restored as Roma, is believed to have been found here. The cella of the temple is incorporated with the church of San Pietro; but eight Doric columns, with a frieze of travertine bearing traces of a coating of stucco, are preserved. The forms and proportions illustrate the degradation of the Doric style after its introduction into Italy. The inscription above the door of the cella, recording the erection of the edifice by the *duumviri*, or chief magistrates of the place, dates from the time of Sulla. Beautiful view hence over the town towards the sea, and of the plain with the isolated Monte Circeo (p. 503). Within the church (opened on application; 25 c.) is an ancient marble altar, used as a font.

We now descend to the Via San Salvatore, where two **Corinthian Columns* are still standing. On the architrave above is part of the ancient inscription, from which it appears that the columns belonged, in the time of Sulla, to a *Temple of Castor and Pollux*. They probably were the two in the centre of the six columns which seem to have stood in front of the temple. — Still lower down, in the Vicolo di Pozzo Dorico and the Piazza Pizzitonico, are the remains of the substructures of large cisterns, proving that even in antiquity Cori depended on the rainfall for its water-supply.

Near the *Porta Ninfesina* is another large fragment of the earliest polygonal wall. Outside the gate is a deep ravine, spanned by the ancient Roman *Ponte della Catena*, constructed of triple tiers of tufa blocks.

Picturesque but steep and difficult paths (guide necessary, 3-4 fr.) lead along the mountain-slopes from Cori to *Norba* (see p. 500), in 2½-3 hrs., whether on foot or on horseback.

38 M. *Cisterna di Roma;* the small town (252 ft.; diligence only from Velletri), with a castle of the Caetani, lies 3½ M. to the W., on the last hill rising above the edge of the Pontine Marshes. Cisterna was called *Cisterna Neronis* in the middle ages, and is believed to occupy the site of the ancient *Tres Tabernae*, where St. Paul met the friends coming from Rome to welcome him (Acts, 28). From Cisterna a carriage-road runs to the S.W. to (6 M.) *Conca* (89 ft.), an estate on the site of the ancient *Satricum*.

43½ M. *Norma-Ninfa*, the station for Norma, lying on a hill 3½ M. to the E. (carriage-road, but no omnibus), and for the ivy-clad *Ruins of the mediæval town of **Ninfa**, immediately to the W. of the rail. station. The buildings date mainly from the 12th and 13th cent. and include a castle of the Caetani, a monastery, churches with faded frescoes, and several streets. The marshy surroundings were the cause of its abandonment, and in summer the malaria makes a visit to Ninfa unadvisable. April and May are the best months, on account of the flowers.

Norma may be reached direct from the rail. station in 1½ hr. by steep footpaths diverging to the left about 200 paces along the road.

Norma (1367 ft.; Locanda della Fortuna, tolerable) is a small mountain-village with 2559 inhabitants. About ¾ M. to the N.W. of it, on the mountain-path leading to Cori, are the ruins of **Norba** ('Civita'), which became a Latin colony, 492 B.C., and was captured and destroyed by the troops of Sulla during the civil wars. The well-preserved wall, in the polygonal style, was 1½ M. in circumference, and several towers and a gateway are still traceable. From the discovery of fragments of pottery beneath the foundations it is obvious that the wall originally dates from the republican period. It encloses the remains of four temples, one of which was probably dedicated to Diana and another to Juno Lucina. The chief discoveries of the excavations begun here in 1901 are in the Thermæ Museum at Rome (p. 194); others are shown in the little museum here.

Fatiguing mountain-paths lead from Norma to *Montelanico* (p. 497 in about 4 hrs'. ride, and to (8 M.) *Carpineto* (p. 497) in 4-5 hrs. (horse and guide about 5 fr.).

45½ M. *Sermoneta-Bassiano.* At the mouth of the *Val Carella*, ½ M. to the N.E. of the station, is the Gothic abbey-church of *Valvisciolo* (13th cent.; 340 ft.). The road to (3 M.) Norma (see above) runs on the other side of the valley, while the road to (4½ M.) *Bassiano* (1835 ft.) leads to the N.E. and then ascends the Val Carella to the S.E. The *Semprevisa* (5040 ft.; extensive view) may be ascended from Bassiano in about 4 hrs. (with guide); the descent may be made to Carpineto Romano (p. 497). — *Sermoneta* (840 ft.), a little town (2127 inhab.) 1¾ M. to the S. of Valvisciolo, with quaint mediæval streets, is commanded by an old castle of the Dukes of Caetani, the keep of which dates from the 13th cent. In the 16th cent. it was for a time the property of Lucretia Borgia, and was fortified by her brother Cæsar, Duke of Valentinois. The church of San Giuseppe contains pictures by Girolamo da Sermoneta, and the Cathedral a Virgin with angels by Benozzo Gozzoli.

Farther on the line skirts the **Pontine Marshes** (*Paludi Pontine;* 290 sq. M.), which vary in breadth between the mountains and the sea from 6 to 11 M., and from Cisterna to Terracina are 31 M. in length. A considerable part of them is now cultivated

and they afford extensive pastures, the most marshy spots of which are the resort of the buffalo. Towards the sea the district is fringed with forest (*macchia*), including numerous cork-trees. The malaria in summer is a dreadful scourge.

These marshes were anciently a fertile and well-cultivated plain, but towards the close of the Republic they gradually fell into their present condition owing to the decline of agriculture. The marshes occupy a depression running parallel with the Apennines, and separated from the sea by a series of sandhills, and it is the want of fall in the surface of the soil that is the cause of the evil. Many subterranean springs rise to the surface here, and the streams and canals are totally inadequate to carry off the excess of water that descends from the mountains during the rainy season. Attempts to drain the marshes were successively made by the censor *Appius Claudius* (p. 441) in 312 B.C., by the consul *Cornelius Cethegus* 152 years later, by *Caesar*, *Augustus*, *Nerva*, *Trajan*, and finally by *Theodoric the Ostrogoth*, all of which were of temporary benefit only. Similar operations were undertaken by the popes *Boniface VIII.*, *Martin V.*, *Sixtus V.*, and *Pius VI.*, the last of whom reconstructed the ancient Via Appia in the most admirable manner. In order to comply with a law passed in 1899 a new drainage-scheme has been designed, the execution of which has been entrusted to a German company. The water of all streams flowing into the marshes is to be intercepted by a number of canals encircling the marshes, and conveyed direct to the sea. The greater part of the district hitherto exposed to inundation will then, it is expected, dry up of itself; while the lower-lying portions are to be drained by a new system of embankments and canals, assisted by pumping-works.

52 M. **Sezze** (124 ft.). A road (diligence 75 c. there, 50 c. back) ascends to the E. to the (3 M) town (1047 ft.; *Locanda Salvatore Valenti*, R. 1 fr., unpretending), with 6941 inhab., and the surname *Romano*. It is the ancient *Setia* of the Volscians, a Roman colony after 382 B.C., and frequently mentioned in the Italian wars up to the time of Sulla. Under the empire its name was remembered only on account of its wine, which Augustus preferred even to Falernian. Considerable remains of its ancient walls have been preserved, built of blocks with rough rusticated work. A massive substructure in the same style, to the right below the entrance of the town, is arbitrarily named *Tempio di Saturno*.

The highroad, visible to the right, leads straight on through the Pontine plain, following the ancient *Via Appia*. On this side also we have the streamlet *Ufente*, the ancient *Ufens*. On the left rise the slopes of *Monte Trevi* (1655 ft.), crowned by the ruins of a town destroyed in the 16th cent. by the inhabitants of Sezze.

61 M. **Piperno** (138 ft.). The town (490 ft.; *Locanda Vedova Giordani*, R. 1 fr.), with 6736 inhab., lies nearly $^1/_3$ M. from the station, on a height to the S. It was founded early in the middle ages by refugees from the ancient Volscian town of *Privernum*. The remains excavated in 1899 on the road about $1^1/_4$ M. to the N. probably belong to the Roman Privernum only. The *Cathedral*, in the picturesque piazza, was built in 1283 and modernized in the interior in 1782.

We obtain a picturesque view on the left of the valley of the *Amaseno*, with its heights crowned with ancient castles and villages: *Roccagorga*, *Maenza*, *Prossedi*, and *Roccasecca*. We then cross the Amaseno.

64 M. *Sonnino* (56 ft.). The small town (1410 ft.; 4518 inhab.), $3^1/_2$ M. to the S.E., was formerly noted for the picturesque costume of its women and for the audacity of the brigands.

About 1 M. to the N. of the station of Sonnino lies the Cistercian convent of **Fossanova**, where St. Thomas Aquinas died in 1274 while on his way to the Council of Lyons. The convent-church, erected in 1187-1208, with rectangular choir and an octagonal tower over the crossing, is the earliest example of Italian Gothic (restored). The cloisters, chapter-house, and refectory are interesting also. One of the rooms contains a relief-portrait of St. Thomas Aquinas, by *Bernini*. From Fossanova to Piperno (p. 501), $3^1/_2$ M.

69 M. *Frasso*. On the slope of *Monte Leano* (2220 ft.) once lay the sacred grove and fountain of Feronia, mentioned by Horace (Sat. I, 5, 23). The line here joins the ancient Via Appia.

76 M. **Terracina.** — Albergo Nazionale or Carlotta, in the piazza, well spoken of, Alb. Reale, at the E. end of the town, with a view of the sea at the back, R. $1^1/_4$ fr., both with trattoria. — *Caffè Centrale*, in the main street.

Terracina (7597 inhab.), situated conspicuously on a rocky limestone eminence (Hor. Sat. I, 5, 26), the *Anxur* of the ancient Volscians and the *Tarracina* of the Romans, is the seat of an ancient bishopric, and the natural frontier-town between Central and Southern Italy. The old town is built on the slope of the hill. Above it extend the ruins of the ancient city, the most conspicuous object being the remains of the temple of Venus on the summit.

The high-road intersects the new quarter, constructed in the 18th cent. by Pope Pius VI. Opposite the church of *San Salvatore* is the small *Museo Municipale* (adm. on application to the keeper, Signor Pio Capponi). Adjoining the new quarter on the S.W. beyond the *Linea Pia Canal*, is a hamlet of primitive and mostly conical reed-huts, inhabited in winter by peasants from the Abruzzi ('Aquilani'), who then work in the fields here.

The Cattedrale San Cesareo, in the ancient Forum, occupies the site of a *Temple of Roma and Augustus*, dedicated by A. Æmilius, who also caused the forum to be laid with its present well-preserved pavement. The inscription A. Æmilius A. F. in large letters is distinctly legible upon the travertine slabs. The vestibule of the cathedral rests on ten ancient columns, with recumbent lions and other animals at their bases. On the right is a large granite basin, which, as the inscription records, played a part in the martyrdom of Christians. In the interior are remains of the beautiful mosaic pavement of the 12th century. The fluted columns of the canopy are antique. The pulpit, with its ancient mosaics,

rests on columns with lions' feet. The Easter candelabrum dates from 1245. In the chapter-house is a carved wooden chest (10th or 11th cent.) with reliefs. An extensive view is enjoyed from the belfry (91 steps, mostly of wood).

The summit of the promontory (*Monte Sant' Angelo* or *Teodorico;* 748 ft.) may be attained in $^1/_2$-$^3/_4$ hr., directly from the new town by a steep path to the right of San Salvatore; but more conveniently from the old town, by ascending to the right, under the archway adjoining the cathedral. The latter route is partly by an ancient road passing remains of tombs and ancient walls, and then to the right by a gap in the wall encircling the olive-plantations, and through the latter along the dividing wall. The summit is occupied by the remains of an imposing *Temple of Venus Obsequens* (the Gracious), 110 ft. long and 65 ft. broad, standing upon a terrace partly supported by arcades. The cella, which was decorated with pilasters on the walls and a mosaic pavement, still contains the pedestal for the sacred statue. Until the excavations of 1894 the arcades were regarded as the remains of a palace of Theodoric the Ostrogoth. Its present designation is confirmed by an inscription excavated here along with other objects (see p. 194); the name 'Temple of Jupiter Anxur' is wrong. The magnificent *View embraces, towards the W., the plain as far as the Alban Mts., then the Monte Circeo; to the S. are the Ponza Islands; to the E. the plain of Fondi, farther off the promontory of Gaeta, with the tomb of Munatius Plancus, and finally the island of Ischia and, in clear weather, even Vesuvius.

At the E. egress of the town is the *Taglio di Pisco Montano*, an interesting piece of Roman engineering. The promontory approaches close to the sea, in consequence of which Appius Claudius originally conducted his road over the hill. At a later period the rocks were removed for the construction of a new and more spacious road along the shore. On the perpendicular wall thus produced the depth is indicated at intervals of 10 Roman feet, beginning from the top; the lowest mark, a few feet above the present road, is CXX.

A carriage-road (11 M.; diligence to San Felice once daily in $2^1/_2$ hrs., fare 2 fr.; one-horse carr. 5, two-horse carr. 8-10 fr.) leads along the shore to the **Monte Circeo**, or *Circello* (1030 ft.), the *Promontorium Circaeum* of the ancients, the traditional site of the palace and grove of the enchantress Circe, daughter of the sun, described by Homer. The promontory is a relic of a now almost wholly sunken spur of the Apennines which bounded the Pontine Marshes on the W.; it was at one time an island but has been joined to the mainland by alluvial deposits. On the E. slope is *San Felice Circeo* (320 ft.; Locanda Capponi, quite unpretending), a small place with 1615 inhab. and an old castle of the Caetani; the 12th cent. tower commands a fine view. From San Felice a good footpath, following the telegraph-wires and passing a little above a fine piece of ancient Cyclopean masonry, known as the *Civita* or *Cittadella Vecchia*, leads to the ancient town of *Cercei* or *Circei*, which became a Roman colony in 393 and still existed in Cicero's time, and

thence, in 1 hr., to the *Semáforo* or signal-station (1225 ft.). The view hence is magnificent: to the S.E. Ischia, Capri, and Mt. Vesuvius are distinctly visible; to the N.W. the dome of St. Peter's can be distinguished; to the E. and N.E. we see the mountains as far as Velletri; to the S. is the sea, with the Ponza Islands. — The summit of the mountain (1775 ft.) may be reached from San Felice in about $2^1/_2$ hrs. (with guide; $1^1/_2$ fr.), the final ascent being steep and fatiguing. On the top, which commands an extensive view including the dome of St. Peter's in clear weather, are some remains erroneously attributed to a *Temple of Circe.*

The hill is strewn with the remains of Roman buildings; thus, about halfway up the N. side, under a group of lofty trees to the left of the path to the Lago di Paola, is a low parapet of Roman workmanship enclosing a well called the *Fontana di Mezzo Monte.* — Remains of Roman palaces and water-works (including the so-called *Piscina di Lucullo* and, farther to the N.E., the *Fonte della Bagnaia)* have also been found at *Lago di Páola,* a small lake at the N. base of the promontory, which served as a harbour for the town of Cercei. Cicero and Atticus, Tiberius and Domitian frequently resorted to this spot. — On the seaward side of the promontory are several extensive grottoes, some of them accessible only by boat. — Travellers pressed for time can visit the Semaforo from Terracina and return on the same day.

The **Lago di Fondi,** originally a bay of the sea but now (owing to alluvial deposits) a marshy lake, situated to the N.E. of Terracina amidst dense woods, and connected with the sea by two channels, may be visited by boat (about 6 fr.). We enter by the E. channel at the *Torre Sant' Anastasia* and emerge by the W. channel at the *Torre Canneto.* The ancient name of the lake was *Lacus Fundanus* or *Amyclanus,* from the now vanished town of *Amyclae,* said to have been founded on this spot by Laconian refugees.

From Terracina to Formia and Gaeta, see *Baedeker's Southern Italy.*

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; Bol. = Bolognese, Ferr. = Ferrarese, Flem. = Flemish, Flor. = Florentine, Fr. = French, Lom. = Lombard, Rom. — Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the Handbook, the Roman figures to the Introduction.

Albani (Albano), Franc., Bol. P., 1578-1660.
Alberti, Leon Batt., Flor. A., 1404-72. — (lxvi).
Alfani, Domenico di Paris, Umbr. P., 1483-after 1536. — (69).
Algardi, Al., Bol. S., A., 1592-1654.
Aliense (Ant. Vassillacchi), Umbr. and Ven. P., d. 1629.
Allegri, Ant., see *Correggio.*
Allóri, Al., Flor. P., 1535-1607.
—, *Cristófano*, Flor. P., 1578-1621.
Alunno, Niccolò, see *Foligno.*
Amerighi, see *Caravaggio.*
Ammanati, Bart., Flor. A., S., 1511-92.
Angelico da Fiesole, Fra Giov., Flor. P., 1387-1455. — (102).
Anguissola (Anguisciola), Sofonisba d', Crem. P., 1535-1626.
Apelles, Greek P., 356-308 B.C. — (lii).
Arpino, il Cavaliere d'(Gius. Cesari). Rom. P., ca. 1560-1640. — (lxxviii).

Balducci, Matteo, Sien. P., 16th cent.
Bandinelli, Baccio, Flor. S., 1493-1560.
Barbieri, see *Guercino.*
Barile, Ant. (1453-1516) and *Giov.* (d. 1529), Sien. wood-carvers. — (25).
Barna (Berna), Sien. P., d. 1381.
Baroccio, Federigo, Rom. P., imitator of Correggio, 1528-1612. — (144).
Bartolomeo della Porta, Fra, Flor. P., 1475-1517.
Bassano, Francesco, the Younger, son of Jacopo, Ven. P., 1549-92.
Bassano, Jacopo (da Ponte), Ven. P., 1510-92.
Batoni, Pompeo, Rom. P., 1708-87.
Beccafumi, Domenico, Sien. P., 1486-1551. — (26).
Bellini, Giovanni, Ven. P., ca. 1430-1516.
Benvenuto di Giovanni, Sien. P., d. 1517. — (25).
Berchem (Berghem), Claas Pietersz, Dutch P., 1620-83.
Bernini, Giov. Lorenzo, Rom. A., S., 1598-1680. — (lxxviii).
Boedas, Greek S., son of Lysippus. — (lii).
Bologna, Giov. da, or *Giambologna (Jean Boulogne* of Douai), Flem. and Flor. S., 1529-1608.
Boltraffio (Beltraffio), Giov. Ant., Mil. P., pupil of Leonardo, 1467-1516.
Bonifazio dei Pitati, Ven. P., 1487-1553.
Bordone, Paris, Ven. P., 1500-71.
Borgognone, Ambrogio, da Fossano, Mil. P., d. 1523.
Borromini, Franc., Rom. A., S., 1599-1667. — (lxxvii).
Botticelli, Al. or *Sandro (Al. Filipepi)*, Flor. P., 1444-1510. — (lxvii).
Bramante, Donato, Umb., Mil., and Rom. A., P., 1444-1514. — (lxviii. 144. — Cp. also the Index, under 'Rome').
Bregno, Andrea, Lom. and Rom. S., 1421-1506. — (lxvii).
Bril, Paul, Flem. P., 1554-1626.
Bronzino, Angelo, Flor. P., 1502-72.
Buonarroti, see *Michael Angelo.*
Buonfigli (or *Bonfigli), Benedetto*, Umbr. P., ca. 1420-c. 1496. — (69).
Buontalenti, Bern., Flor. A., 1536-1608.

Caliari, Paolo, see *Veronese.*
Camaino, Tino di, Sien. S., d. 1339.
Cambiaso, Luca, Gen. P., 1527-85.
Cambio, Arnolfo di, Flor. A., S., 1232-ca. 1301. — (18).
Campagna, Girolămo, Ven. S., pupil of Jac. Sansovino, ca. 1550-1623.
Camuccini, Vinc., Rom. P., 1773-1844.
Canaletto (Antonio Canale), Ven. P., 1697-1768.
Canova, Antonio, S., 1757-1832.
Caprina, Amadeo or *Meo del*, Flor. A., 1430-1501. — (lxvi).
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Contraction of Proper Names.

Ag. = Agostino.	Fil. = Filippo.	Lod. = Lodovico.
Al. = Alessandro.	Franc. = Francesco.	Lor. = Lorenzo.
Ann. = Annibale.	Giac. = Giacŏmo	Nicc. = Niccolò.
Ant. = Antonio.	Giov. = Giovanni.	Rid. = Ridolfo.
Bart. = Bartolomeo.	Girol. = Girolămo.	Seb. = Sebastiano.
Batt. = Battista.	Gius. = Giuseppe.	Tom. = Tommaso.
Bern. = Bernardo.	Gugl. = Guglielmo.	Vinc. = Vincenzo.
Dom. = Domenico.	Jac. = Jacŏpo.	Vitt. = Vittorio.

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AND

PLANS OF ROME

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Tramway and Omnibus Routes.

a. Electric Tramways.

The Roman tramways ply from 7.30 a.m. (in summer from 7) till about 11 p.m. (main routes till about midnight); the service beyond the gates ceases at an earlier hour. The names of the termini are inscribed on the cars, and at night the car-numbers (1-18) are lighted up. The stopping-places are indicated by red shields. Fares 5-25 c. Gratuities not usual. *Beware of pickpockets!*

1. Piazza San Pietro - Railway Station (white shield; every 5 min.; 20 c.). From the Piazza San Pietro (Pl. I, 6) by the Borgo Nuovo, *Piazza Pia* (Pl. I, 12), Ponte Vittorio Emanuele (Pl. I, 12 - II, 12), Corso Vittorio Emanuele, *Piazza del Gesù* (Pl. II, 17), Via del Plebiscito, *Piazza Venezia* (Pl. II, 17; 10 c.), Via Nazionale (as far as the corner of the Via Milano, Pl. II, 24, 15 c.), and *Piazza delle Terme* (Pl. I, 27), to the Railway Station (Dogana; Pl. I, 27).

2. Piazza San Silvestro - Piazza Venezia (white shield; every 8 min.; 25 c.). From the Piazza San Silvestro (Pl. I, 18) by the Via della Mercede, Via Capo le Case, Via di Porta Pinciana, Via Ludovisi (crossing Via Veneto), Via Boncompagni, Via Quintino Sella (Pl. I, 26; 20 c.), Via Venti Settembre, Via Goito, Via Cernaia, Via Volturno, *Railway Station* (Pl. I, 27; 15 c.), Via Cavour, *Piazza dell' Esquilino* (Santa Maria Maggiore, Pl. II, 27; 20 c.), Via Cavour, Via Salara Vecchia, *Piazza Chiavi d'Oro* (Pl. II, 20), Via San Lorenzo ai Monti, *Foro Traiano* (Pl. II, 20), and Via Santa Eufemia, to the Piazza Venezia (Pl. II, 17). In the Reverse Direction by the Via Alessandrina (Pl. II, 20).

3. Stazione di Trastevere - Railway Station (green and blue shield; every 8 min.; 20 c.). From the Stazione di Trastevere (Pl. III, 11), by the Viale del Rè, *Piazza d'Italia* (Pl. II, 13), Ponte Garibaldi (Pl. II, 13), Via Arenula, Via Torre Argentina, Corso Vittorio Emanuele, *Piazza del Gesù* (Pl. II, 17), Via del Plebiscito, *Piazza Venezia* (Pl. II, 17; 10 c.), Via Nazionale (as far as the corner of the Via Milano, Pl. II, 24, 15 c.), and *Piazza delle Terme* (Pl. I, 27), to the Railway Station (Dogana; Pl. I, 27).

4. Piazza Venezia - Porta San Giovanni (green and red shield; every 8 min.; 15 c.). From the Piazza Venezia (Pl. II, 17) by the Via Santa Eufemia, *Foro Traiano* (Pl. II, 20), Via Alessandrina, Via Cavour, Via Giovanni Lanza (Palazzo Field-Brancaccio, Pl. II, 26; 10 c.), Via Merulana, *Piazza San Giovanni in Laterano* (Pl. III, 28), Via Domenico Fontana, and Via Emanuele Filiberto,

to the Porta San Giovanni (Pl. III, 31). In the Reverse Direction by the Via Cremona (Pl. II, 20), etc.

5. Piazza Venezia-San Paolo fuori le Mura (green shield and green flag; every $^1/_4$ hr.; 25 c.). From the Piazza Venezia (Pl. II, 17) by the Via del Plebiscito, *Piazza del Gesù* (Pl. II, 17), Corso Vittorio Emanuele, Via di Torre Argentina, *Piazza Benedetto Cairoli* (Pl. II, 14), Via Arenula, Lungotevere dei Cenci, Lungotevere di Pierleoni, Via della Salara, Via Marmorata (as far sa Monte Testaccio, Pl. III, 18; 10 c.), *Porta San Paolo* (Pl. III, 18; 15 c.), and Via Ostiense, to San Paoli fuori le Mura.

6. Piazza Venezia-Prati di Castello-Piazza Venezia (red shield; every 9 min.; round trip 20 c.). From the Piazza Venezia (Pl. II, 17) by the Via del Plebiscito, *Piazza del Gesù* (Pl. II, 17), Corso Vittorio Emanuele, Ponte Vittorio Emanuele (Pl. I, 12), *Piazza Pia* (Pl. I, 12), Borgo Vecchio, *Piazza San Pietro* (Pl. I, 6; 10 c.), Via del Colonnato, Via di Porta Angelica, *Piazza del Risorgimento* (Pl. I, 5, 8), across the Prati di Castello (Pl. I, 8, 11) by the Via and *Piazza Cola di Rienzo* (Pl. I, 11; 15 c.), then Via Marianna Dionigi, Lungotevere Prati, *Piazza dei Tribunali* (courts of justice, Pl. I, 12, 15), Ponte Umberto (Pl. I, 15), Via Monte Brianzo, *Piazza Nicosia* (Pl. I, 15), Via della Scrofa, *Piazza San Luigi de' Francesi* (Pl. II, 15), Via della Dogana Vecchia, Via dei Crescenzi, Via della Rotonda (Pantheon, Pl. II, 18) Via di Torre Argentina, Corso Vittorio Emanuele, and Via del Plebiscito, and back to the Piazza Venezia.

7 (yellow shield). The same as No. 6 but in the Reverse Direction and beginning by the *Piazza Grazioli* (Pl. II, 18, 17), Via della Gatta, *Piazza del Collegio Romano* (Pl. II, 18), Via Piè di Marmo, *Piazza della Minerva*, Via della Minerva, Piazza della Rotonda (Pl. II, 18), Via Giustiniani, and Piazza San Luigi de' Francesi.

8. Piazza San Silvestro-Porta San Giovanni (blue and yellow shield; 20 c.). From the Piazza San Silvestro (Pl. I, 18) by the Via della Mercede, Via Capo le Case, Via di Porta Pinciana, Via Ludovisi (crossing Via Veneto), Via Boncompagni, Via Quintino Sella (Pl. I, 26; 10 c.), Via Venti Settembre, Via Goito, Via Cernaia, Via Volturno, *Railway Station* (Pl. I, 27; 15 c.), Viale Principessa Margherita, Via Gioberti, *Piazza Santa Maria Maggiore* (Pl. II, 27, 26), Via Carlo Alberto, *Piazza Vittorio Emanuele* (Pl. II, 29), Via Leopardi, Via Merulana, Viale Manzoni, and Via Emanuele Filiberto, to the Porta San Giovanni (Pl. III, 31). In the Reverse Direction by the Via Domenico Fontana and *Piazza San Giovanni in Laterano* (Pl. III, 28).

9. Piazza San Silvestro-Sant' Agnese fuori le Mura (green shield; every 11 min.; 25 c.). From the Piazza San Sil-

VESTRO (Pl. I, 18) by the Via della Mercede, Via Capo le Case, Via di Porta Pinciana, Via Ludovisi (crossing the Via Veneto), Via Boncompagni, Via Quintino Sella (Pl. I, 26; 10 c.), Via Venti Settembre, PORTA PIA (Pl. I, 29; 15 c.), and Via Nomentana, to SANT' AGNESE FUORI LE MURA.

10. Railway Station - Porta Maggiore (white shield; every 20 min.; 10 c.). From the RAILWAY STATION (arrival side; Pl. II, 27) by the Viale Principessa Margherita, Via Gioberti, *Piazza Santa Maria Maggiore* (Pl. II, 27), Via Carlo Alberto, *Piazza Vittorio Emanuele* (Pl. II, 29), and Via Principe Eugenio, to the PORTA MAGGIORE (Pl. II, 34; Via Prenestina).

11. Piazza San Silvestro - Piazza Vittorio Emanuele (blue and white shield and white and blue flag; every 7 min.; 15 c.). From the PIAZZA SAN SILVESTRO (Pl. I, 18) by the Via della Mercede, Via Due Macelli, Quirinal Tunnel (Pl. I, 21-II, 24), Via Nazionale, Via Agostino Depretis (as far as the corner of the Via Palermo, Pl. II, 24, 10 c.), *Piazza dell' Esquilino* (Pl. II, 27), *Piazza Santa Maria Maggiore* (Pl. II, 27, 26), Via Merulana, and Via dello Statuto, to the PIAZZA VITTORIO EMANUELE (Pl. II, 29).

12. Piazza della Cancelleria-Porta Tiburtina (red and blue shield and red flag; every 7 min.; 20 c.). From the PIAZZA DELLA CANCELLERIA (Pl. II, 14) by the Corso Vittorio Emanuele, Via del Plebiscito, *Piazza Venezia* (Pl. II, 17), *Piazza Foro Traiano* (Pl. II, 20), Via Alessandrina, Via Cavour (Pl. II, 23; 10 c.), Via Giovanni Lanza, Via dello Statuto, *Piazza Vittorio Emanuele* (Pl. II, 29; 15 c.), Via Lamarmora, *Piazza Guglielmo Pepe* (Pl. II, 29, 32), Viale Principessa Margherita, and Arco di Santa Bibiana, to the PORTA TIBURTINA (Pl. II, 33). IN THE REVERSE DIRECTION by the Via Cremona (Pl. II, 20), etc.

13. Policlinico-Villa Umberto Primo (white and green shield; every 8 min.; 25 c.). From the POLICLINICO (Pl. I, 32) by the Viale del Policlinico, PORTA PIA (Pl. I, 29), Via Venti Settembre, Via Pastrengo, Via Cernaia, *Piazza delle Terme* (Pl. I, 27), Via Nazionale, *Piazza Venezia* (Pl. II, 17; 15 c.), Via del Plebiscito, *Piazza Grazioli* (Pl. II, 18, 17), Via della Gatta, *Piazza Collegio Romano* (Pl. II, 18), Via Piè di Marmo, *Piazza della Minerva* (Pl. II, 18), Via della Minerva, *Piazza della Rotonda* (Pantheon, Pl. II, 18), Via Giustiniani, *Piazza San Luigi de' Francesi* (Pl. II, 15), Via della Scrofa, and Via di Ripetta, to the VILLA UMBERTO PRIMO (Borghese; outside the Porta del Popolo. Pl. I, 13). IN THE REVERSE DIRECTION by the Via Dogana Vecchia (Pl. II, 15), Via dei Crescenzi, Via della Rotonda, Via di Torre Regentina, Corso Vittorio Emanuele, *Piazza del Gesù* (Pl. II, 17), etc.

14. San Pietro in Vaticano-Quirinal Tunnel-Railway Station (blue shield and blue flag; every 6 min.; 20 c.). FROM

San Pietro in Vaticano (Pl. I, 6) by the Via del Colonnato, Via di Porta Angelica, *Piazza del Risorgimento* (Pl. I, 5, 8), Via and *Piazza Cola di Rienzo* (Pl. I, 11), *Piazza della Libertà* (Pl. I, 14), Ponte Margherita (Pl. I, 14), Via Ferdinando di Savoia, *Piazza del Popolo* (Pl. I, 14-16), Via del Babuino, *Piazza di Spagna* (Pl. I, 17, 18), Via Due Macelli (Pl. I, 21; 10 c.), Quirinal Tunnel (Pl. II, 24-I, 21), Via Milano (Pl. II, 24; 15 c.), Via Nazionale, and *Piazza delle Terme* (Pl. I, 27), to the Railway Station (Dogana; Pl. I, 27).

15. Porta del Popolo - Ponte Molle (white shield; every 1/4 hr.; 15 c.). From the Porta del Popolo (Pl. I, 13) by the Via Flaminia to the Ponte Molle (Piazza Milvio).

16. Piazza San Pietro - Quirinal Tunnel - Porta San Giovanni (white and red shield and white and red flag; every 8 min.; 25 c.). As in Route 14 to Via Milano (Pl. II, 24; 15 c.), then by the Via dei Serpenti, Via degli Annibaldi (Colosseum, Pl. II, 22; 20 c.), Via Labicana, Viale Manzoni, and Via Emanuele Filiberto to Porta San Giovanni (Pl. III, 31).

17. Piazza Venezia - Railway Station (green and white shield; every 10 min.; 15 c.). From the Piazza Venezia (Pl. II, 17) by the Via Santa Eufemia, *Foro Traiano* (Pl. II, 20), Via Alessandrina, Via Cavour, and *Piazza dell' Esquilino* (Pl. II, 27; 10 c.), to the Railway Station (arrival side; Pl. II, 27).

18. Piazza San Silvestro - Policlinico (white shield and white flag; every 7 min.; 20 c.). From the Piazza San Silvestro (Pl. I, 18) by the Via della Mercede, Via Due Macelli, Quirinal Tunnel (Pl. I, 21-II, 24), Via Milano (Pl. II, 24; 10 c.), Via Nazionale, *Piazza delle Terme*, *Railway Station* (Pl. I, 27; 15 c.), Via Solferino, *Piazza dell' Indipendenza* (Pl. I, 30), Via San Martino, Viale Castro Pretorio, and Viale del Policlinico, to the Policlinico (Pl. I, 32).

X. Piazza Venezia-Quartiere Testaccio (red shield; no number yet; every 1/4 hr.; 10 c.). As in Route 5 to the Via Marmorata, then by the Via Galvani to the Quartiere Testaccio and the slaughter-house (Mattatoio, Pl. III, 15).

A. Railway Station-Campo Verano (white shield; every 10 min.; 15 c.). From the Railway Station (Dogana; Pl. I, 27) by the Via di Porta San Lorenzo, Porta San Lorenzo (Pl. II, 31), and Via Tiburtina, to the Campo Verano (Pl. I, 36).

Tramways to *Tivoli* see pp. 471, 474, to *Frascati*, *Grottaferrata*, *Marino*, *Castel Gandolfo*, *Albano*, *Genzano*, and *Rocca di Papa*, see pp. 457, 461, 464, 465, 467, to *Civita Castellana*, see p. 430.

b. Omnibus Routes.

The omnibuses ply from 7.30 or 8 a.m. to 8 or 9.30 p.m. The fares (10-15 c.) are shown in the omnibuses, and a board at the back gives the name of the terminus towards which the vehicle is running (intermediate stations on the other boards).

1. Piazza del Popolo-Piazza Venezia (red letters on white ground; every 6 min.; 10 c., 15 c. with correspondance for the tramway-line Piazza San Silvestro-Railway Station). From the Porta del Popolo (Pl. I, 13, 16) by the Corso Umberto Primo (but after 3.30 or 4.30 p.m. by the Via del Babuino), *Piazza di Spagna* (Pl. I, 17, 18), Via Propaganda, Via Sant' Andrea delle Fratte, Via del Pozzetto, *Piazza Poli* (Pl I, 18, 21), *Piazza di Trevi* (Pl. II, 21), Via delle Muratte, Via delle Vergini, Via dell' Archetto, and *Piazza Santi Apostoli*, returning by the *Piazza Santi Apostoli*, Via San Marcello, Via dell' Umiltà, and Via delle Vergini to the Piazza Venezia (Pl. II, 17).

2. Piazza San Pantaléo-Piazza San Giovanni in Laterano (yellow and white letters on blue ground; every $^1/_4$ hr.; 15 c.). From the Piazza San Pantaléo (Pl. II, 15, 14) by the Corso Vittorio Emanuele, Via del Plebiscito, *Piazza Venezia* (Pl. II, 17), Via del Foro Traiano, *Foro Traiano* (Pl. II, 20), Via Alessandrina, Via del Colosseo and Via San Giovanni, to San Giovanni in Laterano (Pl. III, 28).

3. Piazza Venezia-Porta Settimiana-Piazza Scossa Cavalli (black letters on yellow ground; every 20 min.; 10 c.). From the Piazza Venezia (Pl. II, 17) by the Via del Plebiscito, *Piazza del Gesù* (Pl. II, 17), Corso Vittorio Emanuele, Via Arco de' Ginnasi, Via Botteghe Oscure, Via Florida, Via Arenula, *Piazza Benedetto Cairoli* (Pl. II, 14), Via dei Giubbonari, Via dei Pompieri, Via dei Pettinari, Ponte Sisto (Pl. II, 11, 13), Via di Ponte Sisto, Via Santa Dorotea, Porta Settimiana (Pl. II, 10), Via della Lungara, and Via dei Penitenzieri, to the Piazza Scossa Cavalli (Pl. I, 9).

4. Piazza Cancelleria-Piazza Principe di Napoli (yellow letters on dark-green ground; every $^1/_4$ hr.; 15 c.). From the Piazza Cancelleria (Pl. II, 14) by the Via and *Piazza San Pantaleo* (Pl. II, 15), Via Pasquino, *Piazza Circo Agonale* (Pl. II, 15), Via Agonale, *Piazza dell' Apollinare* (Pl. II, 15), Via Sant' Agostino, Via della Scrofa, Via della Stelletta, Via Uffici del Vicario, *Piazza Montecitorio* (Pl. II, 18), *Piazza Colonna* (Pl. II, 18), Via del Tritone, *Piazza Barberini* (Pl. I, 21, 24), Via San Nicolò da Tolentino, Via delle Finanze, Via Flavia, Via di Porta Salaria, Via Augusto Valenziani, Corso d'Italia, and Via Ancona, to the Piazza Principe di Napoli (Pl. I, 28).

5. Piazza Montanara - Porta Trionfale (red letters on white ground; every 7 min.; 10 c., with correspondance for tramway-line No. 7: from Via Cola di Rienzo to the Piazza Risorgimento 10 c., and, in the reverse direction for line No. 8: from Piazza San Silvestro to the Railway Station 15 c.). From the Piazza Montanara (Pl. II, 16) by the Via Montanara, Via Tor de' Specchi (Capitol, Pl. II, 20), *Piazza d'Aracoeli* (Pl. II, 17), Via d'Aracoeli, Via Botteghe Oscure, Via and *Piazza San Marco* (Pl. II, 17), *Piazza Venezia* (Pl. II, 17), Corso Umberto Primo, Via Tomacelli, Ponte Cavour (Pl. I, 15), Lungotevere Mellini, Via Gioacchino Belli, Via Cicerone, Via Plinio, Via Orazio, Via Cola di Rienzo, Via Attilio Regolo, Via dei Gracchi, Via Ottaviano, Via Giulio, Via Cesare, and Via Leone Quarto (after 3.30 or 4.30 p.m. by the *Piazza Santi Apostoli*, Pl. II, 21, Via dell' Umiltà, Via delle Vergini, Via Marco Minghetti, Via delle Bollette, *Piazza San Claudio*, Pl. I, 18, Via and *Piazza San Silvestro*, Pl. I, 18, Via del Gambero, Via Frattina, *Piazza San Lorenzo in Lucina*, Pl. I, 18, Via Leonetto, and *Piazza Borghese*, Pl. I, 15), to the Porta Trionfale (Pl. I, 5).

6. Piazza di Spagna-Piazza di San Pietro (red diagonal line on white ground; every 20 min.; 10 c.). From the Piazza di Spagna (Pl. I, 17, 18) by the Via Frattina, Corso Umberto Primo, *Piazza Colonna* (Pl. II, 18), *Piazza Montecitorio* (Pl. II, 18), Via degli Orfanelli, *Piazza della Rotonda* (*Pantheon*, Pl. II, 18), Via and *Piazza Sant' Eustacchio* (Pl. II, 15), Via Teatro Valle, Via Canestrari, *Circo Agonale* (Pl. II, 15), Via and *Piazza di Pasquino* (Pl. II, 15), Via del Governo Vecchio, Via Banchi Nuovi, Via Banco Santo Spirito, Ponte Sant' Angelo (Pl. I, 12), and Borgo Vecchio, to the Piazza di San Pietro (Pl. I, 6).

Cab Tariff.

Cabs *(Vetture Pubbliche)* in the principal piazzas.

	Day or night
SINGLE DRIVE *(corsa ordinaria)*.	
Within the city-walls†; also to the *Policlinico*, the *Trastevere Railway Station*, or the *Tramway Terminus outside the Porta San Lorenzo* . . .	1 fr. —
SPECIAL DRIVES *(corse speciali)*.	
To the *Stazione San Pietro*, the *Vatican Museum*, the *Janiculum*, *Porta San Pancrazio*, the *Aventine*†, *Porta San Sebastiano*, *Campo Verano* (cemetery), *Viale della Regina*, the *Pincio* (as far as the Piazzale), and also for a distance of $^1/_2$ kil. ($^1/_3$ M.) outside any of the gates††	1 fr. 50 c.
BY TIME *(servizio ad ora)*†††.	
Within the city-walls, per hour	2 fr. 25 c.
Within the city-walls, each $^1/_4$ hr. more	— 55 c.
Outside the gates, to a distance of 3 kil. (2 M.), and drives in the *Pincio grounds*, the *Villa Borghese*, *Viale dei Parioli*, or *Passeggiata Margherita* (formerly Villa Corsini) per hour††	3 fr. —
Outside the gates, each $^1/_4$ hr. more	— 75 c.

Taximeter Cabs. The tariff for drives within the city-walls by day is 50 c. for the first 2000 mètres ($1^1/_4$ M.) or the first 16 minutes; for every 500 mètres ($^1/_3$ M.) or 4 minutes more, 10 c. After midnight within the town, and by day or night in the Campagna, 50 c. for the first 1600 mètres (1 M.) or 16 minutes; for every 400 mètres ($^1/_4$ M.) or 4 minutes more 10 c.

The above tariff is for 1 or 2 pers.; for each addit. pers. 20 c. is added to the fare. Travellers with experience may obtain lower

† With the following limitations: beyond the Tiber as far as the Viale delle Milizie (Pl. I, 4, 7, 10), the Piazza Santa Marta (Pl. I, 6), the Salita di Sant' Onofrio (Pl. II, 9), the Via Luciano Manara with the Via Garibaldi (Pl. III, 10); in the direction of the Aventine as far as the Via della Greca (Pl. III, 16; but including Santa Sabina and Sant' Alessio); and in the direction of the Porta San Sebastiano as far as the intersection of the Viale Aventino and the Via di San Gregorio (Pl. III, 22).

†† For drives outside the Porta San Pancrazio and Porta San Sebastiano special bargains must be made. In fact, owing to the difficulty of knowing when the $^1/_2$ kil. or 3 kil. limit has been reached, it is advisable to make special agreements for all drives beyond the gates. A drive of 3 hrs. to any place costs about 7-8 fr. When a cab is dismissed within the 3 kil. limit from the Porta San Sebastiano and returns to the city empty, the driver is entitled to a return-fare of 1 fr. 25 c.; similarly a driver dismissed during an afternoon drive on the Pincio receives 1 fr. extra.

††† One full hour at least must be paid for in all cases. From Maundy Thursday to Easter Sunday inclusive the driver is entitled to 50 c. in addition to the ordinary fare.

rates. — Large box which cannot be placed within the cab 20 c., two or more boxes 40 c., small boxes, handbags, etc., free. — If a cab be brought from the stand to the hirer's house or elsewhere an addition of 25 c. is made to the fare. If the cab be dismissed without being used a charge of 50 c. is made.

Night is reckoned from 8 p m. to 5 a.m. from April 1st to Sept. 30th, and from 7 p.m. to 6 a.m. from Oct. 1st to March 31st.

Complaints should be lodged at the city police office (up the steps to the left from the Piazza del Campidoglio).

ROMA
1 : 33.000
0 100 200 300 400 500 1000 Metri
Ponte Milvio
Civita Castellana
Valle Giulia
Viale delle Milizie
Via Giulio Cesare
Prati di Castello
Via Cola di Rienzo
Via Crescenzio
MONTE VATICANO
Pal. Vaticano
S.Pietro
Piazza di S.Pietro
Castel S.Angelo
Ponte Sisto
Ponte Mazzini
Ponte Umberto I
Ponte Vittorio
Ponte Margherita
Ponte Risorgimento
Ponte Cavour
Ponte Regina Margherita
Ponte Duca d'Aosta
Ponte Milvio
Ponte Flaminio
Ponte del Popolo
Passeggiata Pubblica
Tevere
Lungotevere
Isola Tiberina
Orto Botanico
Villa Doria Pamphilj
Stazione di Trastevere
Nuova Staz.e di Trastevere
Mte Testaccio
Staz.e S.Pietro
Pal. Farnesina
Pal. Corsini
Pal. Spada alla Rag.
Pal. Madri
Pal. Massima
Pal. Torlonia
Pal. Cavalleggeri
Penitenziario
Corso Vittorio Emanuele
Via Giulia
Via Cavour
Via Nazionale
Via Arenula
Via Giulia
Via Aurelia
Via Portuense
Via Ostiense
Via Appia Nuova
Via Ardeatina
Via Ostiense
Via Portuense
Via Aurelia
Via Cassia
Via Flaminia
Via Salaria
Via Nomentana
Via Tiburtina
Via Prenestina
Via Labicana
Via Merulana

la divisione adottata nella nostra descrizione.

List of the Principal Streets, Squares, Palaces, etc.

with Reference to the accompanying Plans.

The large Map of Rome is divided into three sections, of which the uppermost (I) is coloured *brown*, the central (II) *red*, and the lowest (III) *grey*. Each section contains 36 numbered squares. In the accompanying index the columns headed I, II, III refer to these sections, the figures in the columns corresponding to those in the respective sections thus indicated. Thus Via Alfieri will be found on the II (red) section, square 28. The numbering of the squares is so arranged that squares bearing the same numbers in the different sections adjoin each other. Thus square 18 in the I (brown) section finds its continuation towards the S. in square 18 in the II (red) section; square 16 in the II (red) section is continued by square 16 in the III (grey) section, and so on. — If a name occurs also, or exclusively, in the special plan of Central Rome, the letter *C* is placed immediately after it in the index below.

Names of streets beginning with *San*, *Santo*, or *Santa* must not be sought for under these prefixes, but under the proper name following; thus San Giovanni will be found under G. Palaces, villas, bridges, and town-gates, with the streets, etc., called after them are grouped under *Palazzo*, *Villa*, *Ponte*, and *Porta*.

In calculating distances on the Map it will be found useful to remember that each side of a square is almost exactly one-third of a mile long (500 mètres, 546 yds.), while the diagonals if drawn would be 820 yds., or 60 yds. less than half-a-mile.

	I	II	III		I	II	III
Abruzzi, Via	23			Agostino Bertani, Via	.	.	10
Accademia di Francia	17.20			— Depretis	.	24,27	
— di S. Luca.	.	20		S. Agostino . . . . .*C*	.	15	
Acqua Mariana, Vicolo dell'	.	.	31,33	—, Piazza . . . . .*C*	.	15	
				—, Via di. . . . . *C*	.	15	
— Paola	.	7,10		Albani, Via	25		
— Sparta, Via d' *C*	.	15		Alberico Secondo, Via	9,12		
Acquedotto Antoniniano	.	.	24	Aldo Manuzio, Via .	.	.	15,17
— Neroniano	.	31		Aleardo Aleardi, Via	.	28	
Adda, Via.	22			Alessandria, Via. . .	28		
Addolorata, l'	.	.	25	Alessandrina, Via . .	.	20	
Adriana, Via	11			Alessandro Farnese, Via	10,11		
S. Adriano	.	20		— Volta, Via. . . .	.	.	15,18
S. Agata de' Goti, Via	.	23		S. Alessio.	.	.	16
— in Suburra.	.	23		Alfieri, Via.	.	28	
Agnello, Via dell' . .	.	23		S. Alfonso	.	26	
S. Agnese. . . . . *C*	.	15		Alibert, Vicolo . . .	17		
Agonale, Via . . . . *C*	.	15		Amatriciani, Vicolo degl'. . . . . *C*	.	12	
Agonizzanti. . . . . *C*		15					

	I	II	III
. Ambrogio . . . .*C*	.	17	
-, Via . . . . . *C*	.	17	
merican Church (St.			
Paul)	.	24	
merico Vespucci,			
Via	.	.	14
Anastasia	.	19	19
ncona, Via	28,29		
ndrea Cesalpino, Via	32		
- Vesalio, Via . . .	28,31		
Andrea delle Fratte	21		
- — —, Via di . . .	21		
- al Quirinale . . .	.	24	
- della Valle . . .*C*	.	14	
- in Vincis . . . .*C*	.	17	
nfiteatro Castrense	.	34	34
- Flavio (Colosseo) .	.	22	
ngelica, Via	7		
Angelo, Piazza di			
Ponte . . . . . *C*	.	12	
- in Pescheria. . .*C*	.	17	
nicia, Via	.	.	13
nima, Via dell'. .*C*	.	15	
nime Sante, Via			
delle	.	36	
Anna, Via di . .*C*	.	14	
nnia, Via	.	.	25
nnibaldi, Via degli	.	23,22	
S. Annunziata. . . .	.	20	
ntiquarium	.	22	22
ntoniana, Via . . .	.	.	27
ntonio Musa, Via .	31		
Antonio . . . . .*C*	15		
- Abbate	.	27	
- delle Fornaci, Via	.	3,6	
- di Padova	.	28	
Apollinare. . . .*C*	.	15	
-, Piazza & Via di *C*	.	15	
S. Apostoli . . . .*C*	.	21	
-, Piazza dei . . .*C*	.	21	
-, Via dei . . . . .*C*	.	18	
ppia, Via	.	.	26,27
- Nuova, Via	.	.	31,35
quila, Vicolo dell' *C*	.	14	
racoeli, S. Maria in *C*	.	20	
-, Piazza d' . . . .*C*	.	17	
-, Via d' . . . . .*C*	.	17	
rcaccio, Vicolo			
dell' . . . . . *C*	.	14	
rchetto, Via dell' *C*	.	21	
rcione, Via in . . .	21	21	
rco dei Banchi, Via *C*	.	12	
- della Ciambella,			
Via . . . . . *C*	.	17	
- di Costantino . . .	.	22	
- di Dolabella. . . .	.	.	25
- di Druso	.	.	30
- di Gallieno	.	29	
- di Giano.	.	19	

	I	II	III
Arco de' Ginnasi,			
Via . . . . . .*C*	.	17	
— di Lazzaro	.	.	17
— del Monte, Via *C*	.	14	
— degli Orefici. . . .	.	16,19	
— della Pace, Via *C*	.	15	
— di Parma, Vicolo			
dell'. . . . . .*C*	.	15	
— di Severo	16		
— di Tito	.	22	
Arenula, Via. . . .*C*	.	13,14	
Ariosto, Via	.	28	
Armata, Via dell' *C*	.	11	
Armi, Piazza d' . . .	7,10		
Artisti, Via degli . .	21		
Ascanio, Vicolo d' *C*	15		
Astalli, Via degli *C*	.	17	
S. Atanasio de' Greci	17		
Attilio Regolo, Via .	11		
Auditorio di Mecenate	.	29	
Auditorium Appium.	.	.	23
S. Aurea, Via . . *C*	.	11	
Aurelia, Via	.	1	
— Antica, Via	.	4,7	4,7
Aureliana, Via	26		
Aurora, Via dell' . .	20		
Aurunci, Via degli. .	.	35	
Ausoni, Via degli . .	.	36	
Aventina, Via	.	.	20
Aventino, Monte. . .	.	.	17,19
—, Viale	.	.	17,20
Avignonesi, Via degli	21		
Avila, Vicolo dell' *C*	.	12	
Azeglio, Via d' . . .	.	27	
Babuino, Via del . .	17		
Baccina, Via	.	20,23	
S. Balbina.	.	.	23
—, Via di	.	.	23
Balbo, Via	.	27	
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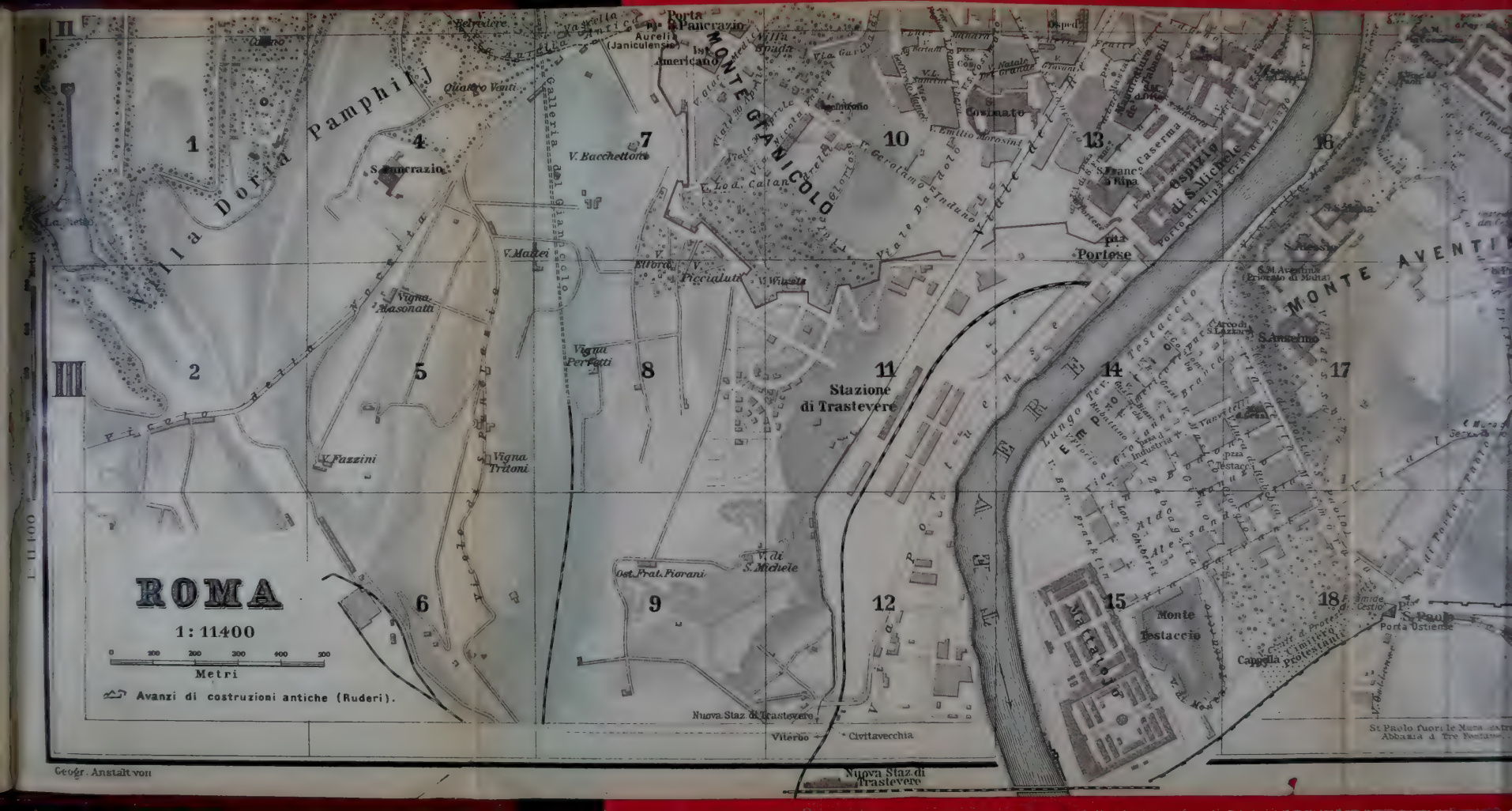
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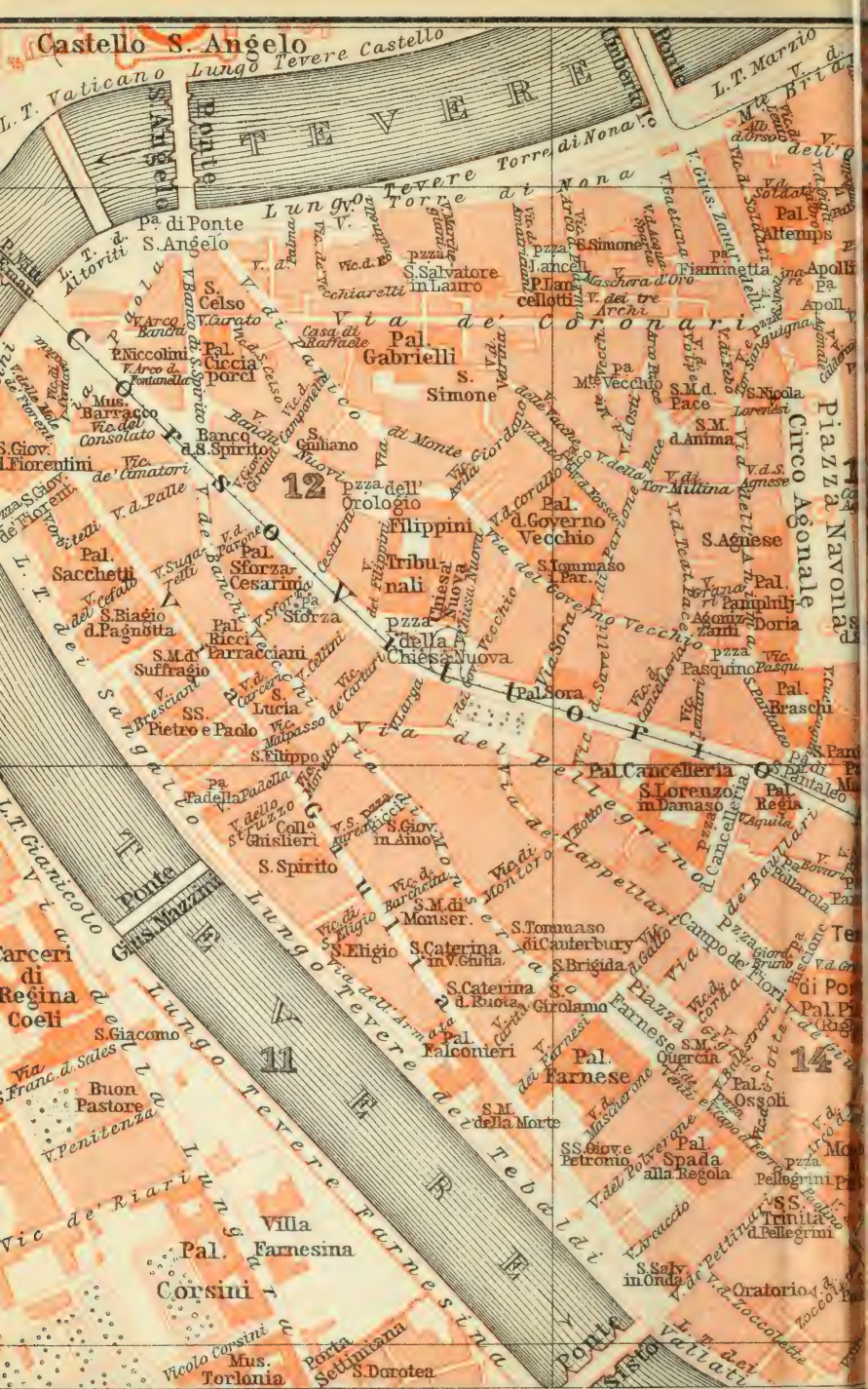
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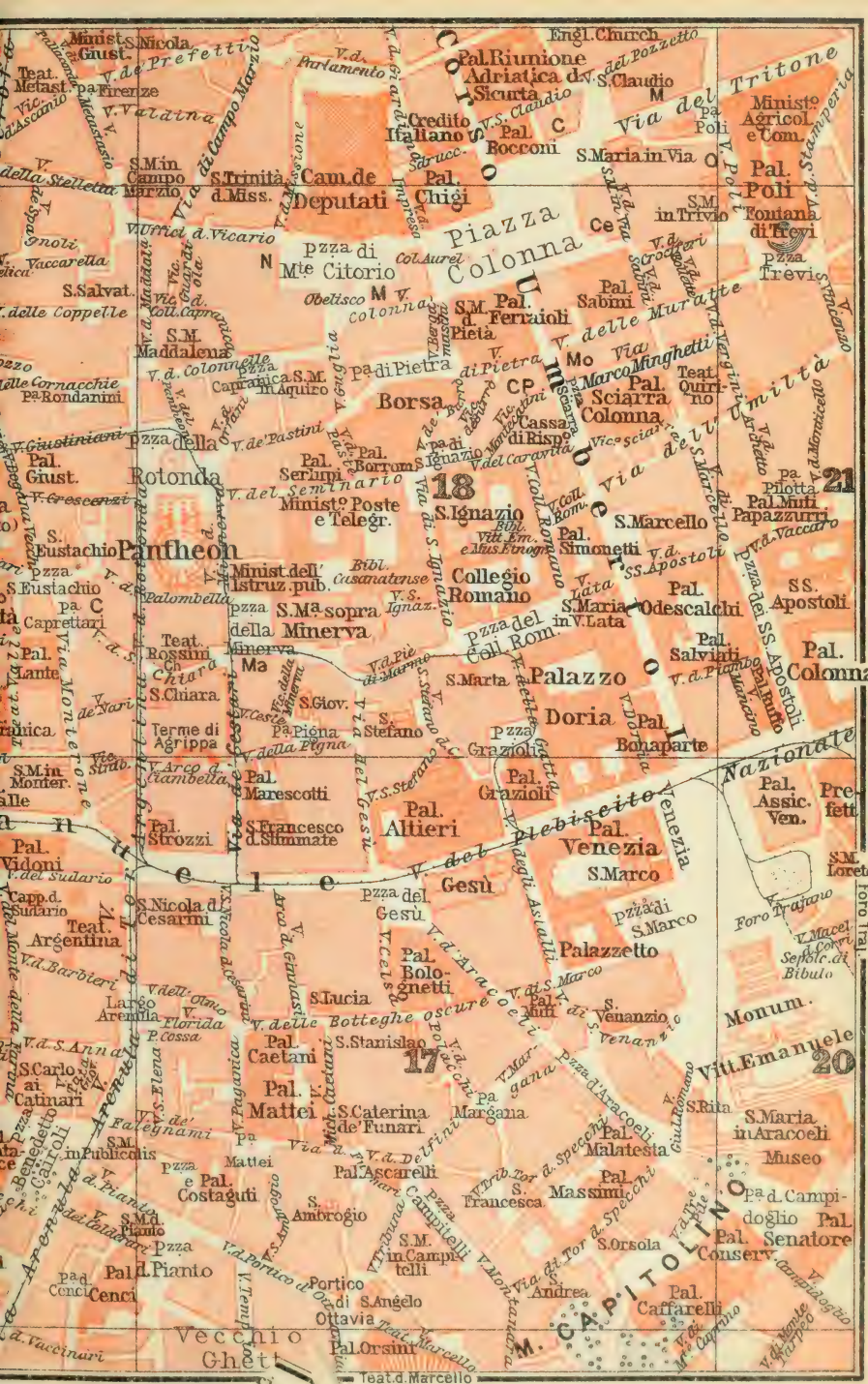
SS. Giov. e Petronio
Pal. Spada alla Regola
Pal. Ossoli
SS. Trinità d. Pellegrini
Villa Pal. Farnesina Corsini
Lungotevere Farnesina
Lungotevere dei Tebaldi
Ponte Sisto
S. Salv. in Onda
Oratorio
Mus. Torlonia
Porta Settimiana
S. Dorotea
Via Giulia
Via dei Banchi Vecchi
Via del Pellegrino
Via dei Coronari
Via de' Riari
Via Giulia
Via Arenula
Via Florida
Via Monserrato
Via Giulia
Via Giulia
Via Giulia


Pal. Riunione Adriatica di Sicurtà
Credito Italiano
Pal. Rocconi
Cam. de Deputati
Pal. Chigi
Piazza Colonna
Pal. Sabini
Pal. Ferraioli
Pal. Borromeo
Pal. Serlupi
Pal. Sciarra Colonna
Pal. Simonetti
Pal. Odescalchi
Pal. Salviati
Pal. Bonaparte
Pal. Colonna
Pal. Doria
Palazzo Venezia
Pal. Altieri
Pal. Grazioli
Pal. Marescotti
Pal. Strozzi
Pal. Caetani
Pal. Mattei
Pal. Costaguti
Pal. Bolognetti
Pal. Ascarelli
Pal. Malatesta
Pal. Massimi
Pal. Caffarelli
Pal. Senatore
Pal. Orsini
Pal. Cenci
Pal. Vidoni
Pal. Giust.
Pal. Lante
Pal. Assic. Ven.
Pal. Papazzurri
Pal. Pilotta
Pal. Muti
Pal. Colonna
Pal. Senatore
Pal. Caffarelli
Pal. Orsini
Pal. Cenci
Pal. Costaguti
Pal. Mattei
Pal. Caetani
Pal. Bolognetti
Pal. Ascarelli
Pal. Malatesta
Pal. Massimi
Pal. Venezia
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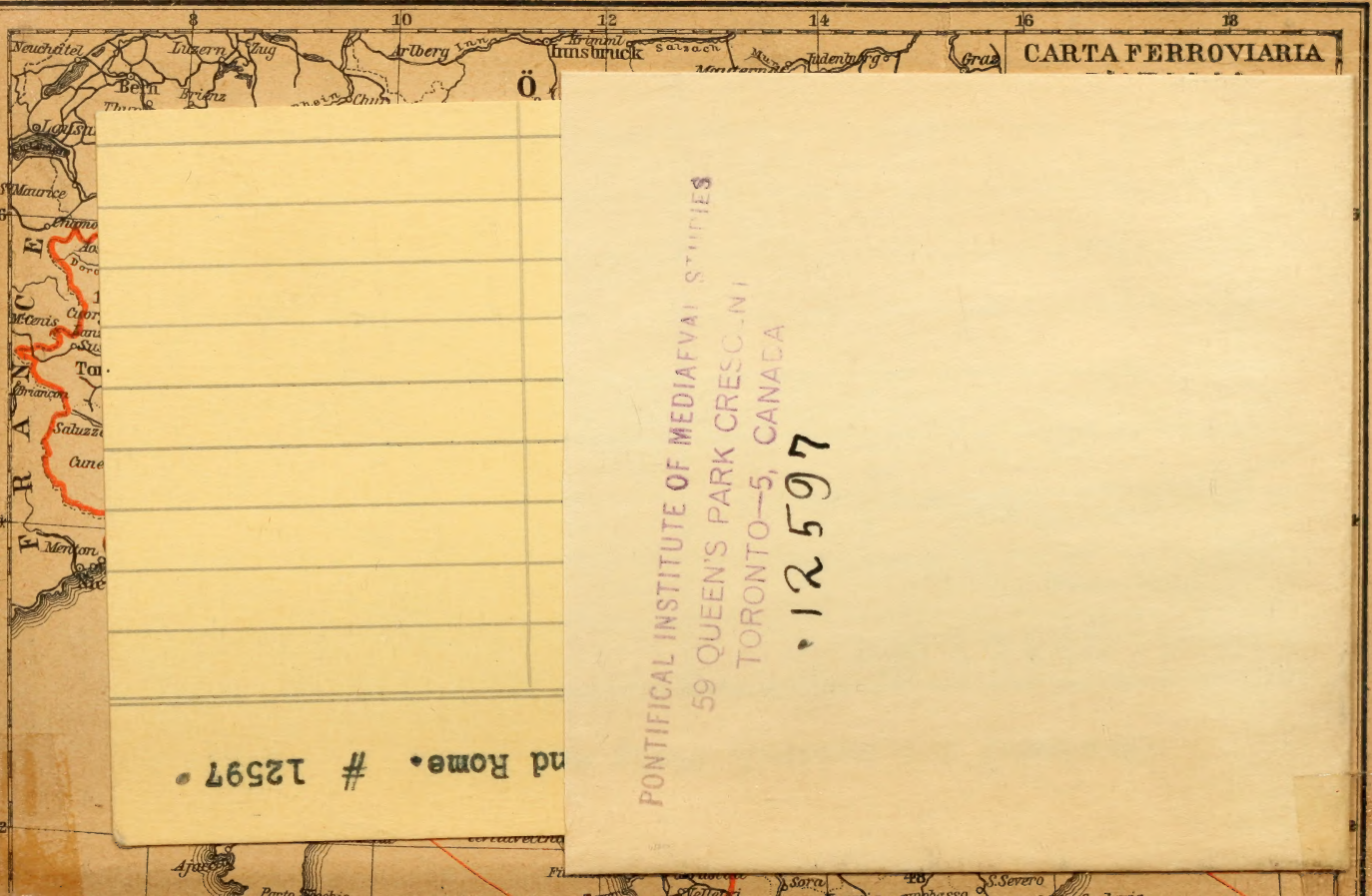
Pal. Colonna
Pal. Odescalchi
Pal. Salviati
Pal. Simonetti
Pal. Sciarra Colonna
Pal. Borromeo
Pal. Serlupi
Pal. Giust.
Pal. Vidoni

Leipzig: Karl Baedeker.
1909.

Sardegna
MAR TIRRENO
MAR MEDITERRANEO
MAR IONIO
Sicilia
ALGERIE
TUNISIE
Malta
Tunis
Cagliari
Palermo
Catania
Messina
Napoli
Potenza
Brindisi
Taranto
Reggio
Cosenza
Catanzaro
Trapani
Siracusa
Agrigento
Caltanissetta
Sassari
Nuoro
Oristano
Iglesias
Portovesme
Tempio
Bosa
Alghero
Ozieri
Orosei
Lipari
Stromboli
Pantelleria
Lampedusa
Bizerte
Tabarca
Bône
Djedeida
Bèja
Kelibia
Souk-Ahras
Tebessa
Kairouan
Sfax
Gabès
Gafsa
Medenine
Mahedia
Gozo
Valletta
Ischia
Castellammare
Salerno
Paestum
Sala Consilina
Metaponto
Ursi
Lauria
Castrovillari
Rossano
Crotone
Gallipoli
Otranto
Tropea
Pizzo
Milazzo
Termini
Cefalù
Nicosia
Bicocca
Augusta
Licata
Modica
Terranova
Corleone
Marsala
Mazzara
Castelvetrano
Isole Egadi
Porto Empedocle
Partinico
Sciacca
Cerda
Caltavuturo
Petralia
Troina
Randazzo
Linguaglossa
Acireale
Giarre
Riposto
Milo
Bronte
Paternò
Adrano
Biancavilla
Misterbianco
Aci Reale
Aci Catena
Acireale
Augusta
Melilli
Avola
Noto
Pachino
Portopalo
Ragusa
Comiso
Vittoria
Scoglitti
Gela
Licata
Sciacca
Menfi
Castelvetrano
Mazara del Vallo
Marsala
Trapani
Erice
Favignana
Levanzo
Marettimo
Ustica
Lipari
Vulcano
Salina
Filicudi
Alicudi
Panarea
Stromboli
Capo Rizzuto
Capo Colonna
Capo Spartivento
Capo Vaticano
Capo Palinuro
Capo Licosa
Capo Miseno
Capo Circeo
Capo Linaro
Capo Argentario
Capo Corso
Capo Bon
Capo Blanc
Capo Serrat
Capo Negro
Capo Spartivento
Capo Teulada
Capo Carbonara
Capo Ferro
Capo Figari
Capo Testa
Capo Caccia
Capo Marargiu
Capo Mannu
Capo San Marco
Capo Frasca
Capo Pecora
Capo Boi
Capo Malfatano
Capo Teulada
Capo Spartivento



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